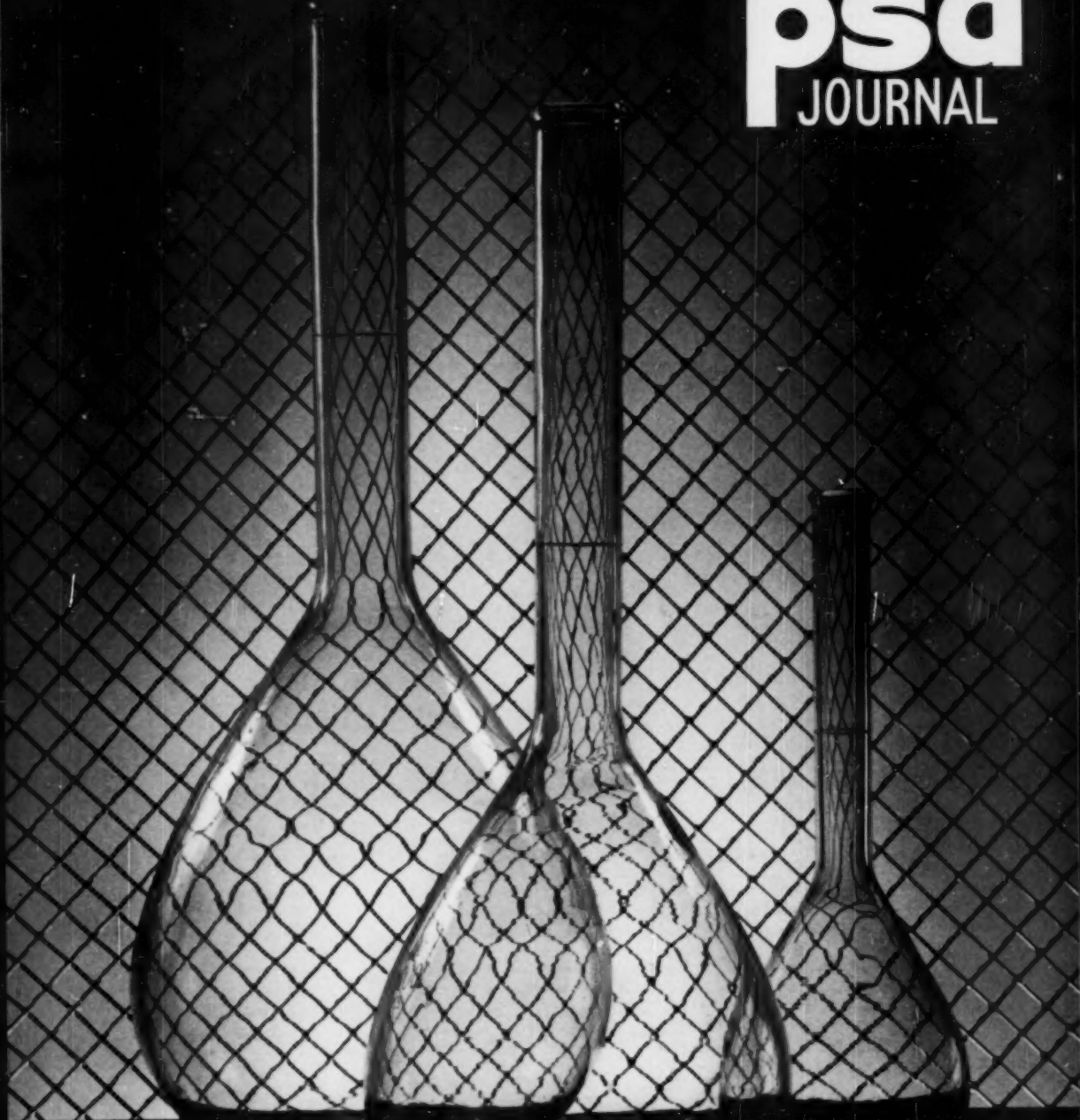


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VOLUME 16 NUMBER 11

NOVEMBER 1950

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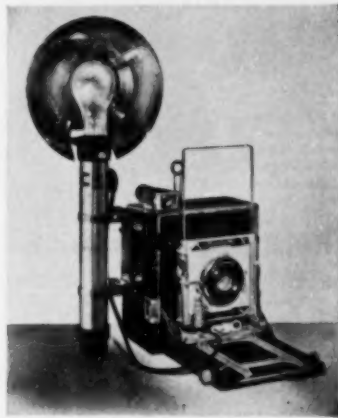
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### DISTRICT REPRESENTATIVES . . .

DURING THE 1950 elections 37 new District Representatives were elected by the members of the Society. In every District the members had a choice of candidates. In many cases the vote was close.

THESE OFFICES are important. District Representatives are the local representatives of the Society in their Districts. They serve in liaison between Society and members. They make policy. To a large degree, they can make or break the Society.

PERHAPS THEIR functions are not too well understood. District Representatives are members of the National Council, which recommends the Society's policies, practices, and procedures. They promote the Society's welfare, interests, and growth. They carry out duties required by the President or prescribed by the Board of Directors. They advise the President, National Council, and Board of Directors as to the desires and recommendations of members in their Districts.

THIS SYSTEM of district representation has brought the Society closer to its members, given it thoroughly democratic government. However, any government is democratic only to the extent of participation by the governed. Every PSA member can be directly instrumental in Society affairs through the District Representatives. They are direct channels for proposals, recommendations, and gripes. In other words, management of the Society is no further away than the nearest District Representative.

NOW THAT the members have the floor, it is to be hoped that they will participate actively in their own Society. They have the floor!—V.H.S.

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Detroit, Michigan, October 10-13, 1951

PSA JOURNAL, Vol. 16, Nov. 1950



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## NEW AIDS FOR GOOD PICTURE-MAKING

JACOB DESCHIN, APSA

If all goes well, by this time you should find in the camera stores the \$29.95 Lumax 51, a three-pound electronic flash unit designed especially for the amateur. Completely portable, the new Lumax is powered by four ordinary flashlight-type dry-cell batteries and is equipped with a built-in reflector. The patented device, which is made by Lumax International, Inc., 489 Sixth Avenue, New York City, measures 2½x4½x5¼ inches. Low voltage units for plugging into ordinary household current also will be available.

The unit employs the GE FT-110 flash-tube which when announced some time ago opened the way for the construction of low-powered electronic flash at the amateur level. The Lumax is the first to make full use of the advantages offered by the new tube—low price and extreme portability. The Lumax is attached to the camera, even small miniatures, and the two are used as a unit, in the manner of a press camera, the flash box being held by a strap. The Lumax is guaranteed for 10,000 flashes at twelve-second intervals. The batteries are drained of current after 100 flashes, but a replacement set costs only 60 cents. The flash is uniformly 1/1,000th second and tests show that the Lumax gives satisfactory exposures at about f/8 or f/11 at an eight-to-ten-foot light-to-subject distance.

### CAMERAS

The Italian Ducati Microcamera, a new type miniature, should be on dealers' shelves now. A highly satisfactory compromise between the conventional 35mm camera taking pictures 1x1½ inches, and the extreme 16mm still, the Ducati takes ¾x1-inch pictures on regular 35mm film. Special Ducati cassettes will take fifteen-exposure film strips, which are loaded in a film-loading device from regular 35mm magazines or from bulk film. The Ducati is a palm-size extremely compact camera measuring 4 inches long, a little more than 2 inches high and 1½ inches thick when closed. Its 12-ounce weight is just about right for steady handling.

The new miniature, which is made in Milan by the long-established Ducati organ-

ization, includes some original features, of which the most outstanding are the telescopic viewfinder and the cloth focal-plane shutter. The finder incorporates a colored signal to indicate when the camera is ready for use. The shutter is covered by a light gate which opens just before the shutter does, thus shielding the film from light except during actual picture-taking exposure.

In addition to conventional miniature-camera features, the Ducati incorporates an exposure safety catch in its lens barrel design. Exposures are impossible unless the barrel is pulled out to picture-taking position. The camera back is detachable.

The Ducati will be introduced in two models, by the importer, A. V. Marano, 276 Fifth Avenue, New York City: the standard Ducati, with a 35mm Vitor f/2.8, and the Ducati Simplex, which has a 35mm f/3.5 Etar lens. A Ducati Sports model, with focal-plane shutter speeds from 1/100th to 1/3000th of a second, a new high in miniature camera shutter speeds, will be available later.

The Standard model which will cost about \$110, zipper case included, has a superimposed-image type rangefinder, shutter speeds from 1/20th to 1/500th of a second, and interchangeable lenses, one of which is a micro lens. The latter is used when the camera is mounted on a microscope. The Simplex model has a fixed lens mount, shutter speeds from 1/25th to 1/250th, and will cost about \$60. An extensive line of accessories will be imported later.

Bolsey boosters will be glad to learn that two Bolsey 35mm miniature camera models, the Bolsey B-2 and the Bolsey B-Special, the latter with removable lenses, have been accepted by the United States Air Force, according to announcement by Jacques Bolsey, president of the Bolsey Corporation of America. These are the regular civilian models, unmodified. A third model, a modified B-2 (without flash synchronization), has been contracted for by the Signal Corps for military use. The modified model is designed to withstand temperature tests ranging from 65° below zero to 160° above zero.

The Alpa single-lens reflex 35mm minia-

ture camera is now available in a new model, the Alpa Prisma-Reflex, which has a roof-like prism in a light metal diecast hood. Focusing and composition are made easier with this new device by a ground glass image that is enlarged, upright and reinverted from left to right. Viewing is at a 45-degree angle for convenience in taking vertical pictures, in copy work, macrophotography and photomicrography. The Alpa Prisma-Reflex, with f/2.8 lens, is \$337.70; with the f/1.8 lens, \$435.50. Any recent Alpa Reflex model can be converted by the distributors, Heitz & Lightburn, 16 West Ninetieth Street, New York City, for approximately the difference in the prices of the two cameras.

### MOVIES

At a recent dinner by the Paillard Products, Inc., 265 Madison Avenue, New York City, the company introduced a plastic jacket to permit the use of the Bolex movie camera for taking movies under water. (More sense to this idea, by the way, than writing under water.) The jacket is the Bolex Visiola, which with a Bolex camera inside, was exhibited at the dinner submerged in a large glass fish tank full of water—and a few gold fish. The cover of the \$332 unit is so made that although it is completely watertight after the camera is placed inside, the camera may be operated by water-proof controls on the outside of the thick-walled jacket.

Paillard also introduced a new series of Kern-Paillard Visifocus lenses, the principal feature of which is a new-type depth-of-field indicator. As the lens is focused, small orange dots are made visible just below the near and far distances on the scale to show the zone of sharpness. The new lenses range in focal length from 16mm (¾-inch) to 150mm (6-inch) and in price from \$78.75 to \$183.75.

The Bolex Octameter, movie camera counterpart of the miniature multiple-field viewfinder, was announced as the first finder to show the fields covered by eight different lenses. The turn of a knurled wheel brings into position the exact field covered by any one of eight lenses varying in focal length from 16mm to 150mm. The fields, which are engraved on the external indicator, are visible through the finder

(Turn to page 616)

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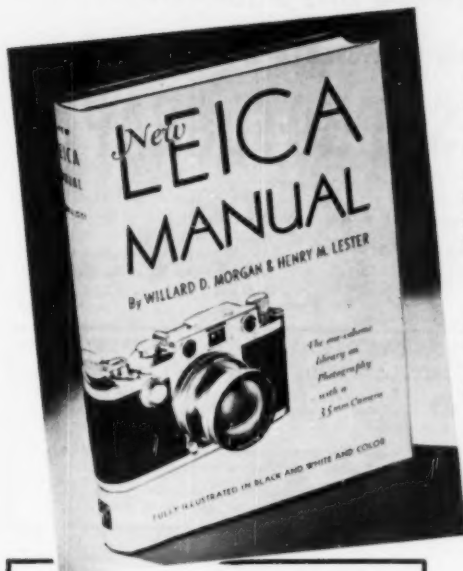
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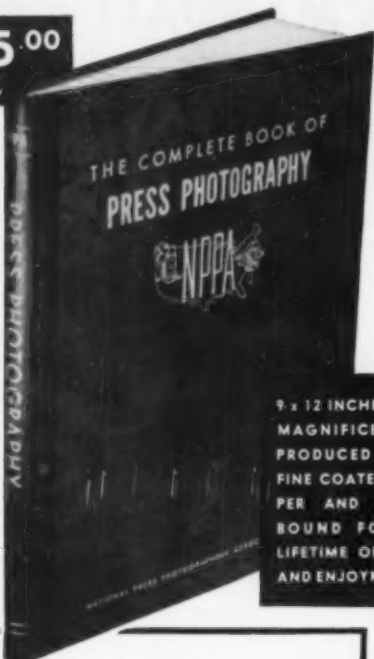
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# DRIVE OF CHAMPIONS

## FLASH

Here's red-hot news for all participants in the Drive of Champions.

To those who turn in the greatest number of individual members during the month of December, the following outstanding pictorial pictures by well-known PSA members will be given as awards. Each of these prints is mounted on a 16 x 20" mount and is suitable for framing by you if you wish to hang it in your home. Each print is signed by the maker and is authentic.

Winners will be chosen on the basis of the largest numbers of new members sponsored by Drive participants and received at PSA Headquarters during the month of December prior to January 1, 1951. Winners will be allowed to choose their prints with first choice going to the person with the largest number of points during the month.

Dr. John Benus,	"Tide Goes Out"
A. Aubrey Bodine,	"Baltimore Skyline-Evening"
Anne Pilzer Dewey,	"Night Must Fall"
Leon Craig Forgie,	"When the Sap Runs" (Color)
Shirley M. Hall,	"Old Nuremberg"
John R. Hogan,	"The Life Ring"
Alexander Levenson,	"A Russian Boy"
C. B. Phelps, Jr.,	"Modern Angles"
J. S. Rowan,	"Homeward Bound"
D. J. Stanley,	"Doorway - Quebec"
Alfred Watson,	"November Mood"
Doris Martha Weber,	"A Steel Mill Never Sleeps"
Jack Wright,	"Joy and Tim"
Arthur M. Underwood,	"Reached"

## Action in New Zealand

The following is from a letter recently received from Harold A. Larsen, Honorary Representative to New Zealand:

"Thank you for your circular letter regarding my recent member sponsorships. Due to our remoteness from the U.S., and the fact that surface mail takes so long, I have just received the May Journal. Your 'Drive of Champions' comes to us a little belatedly. However, you may be pleased to know that I have written to all Clubs and Societies in N. Z. inviting them to join, and to a number of individuals as well."

## Drive of Champions Tally

As of October 15, 1950

State	Name	Points
District No. 1		
Maine	None	0
New Hampshire	None	0
Vermont	None	0
Massachusetts	Mrs. Ira L. Goding	2
	Capt. Wm. H. Greenhalgh	2
	Ralph A. Hammann	1
	Edward Hutchinson	1
Connecticut	Hy Schwartz	1/2
	Paul A. Sperry	20*
Rhode Island	None	0
District No. 2		
New York	Bernard M. Acosta	12*
	Perry Atkinson	1
	Edward L. Bailey	1

## This Month's Tip

As an aid in the Drive of Champions, the Color Division is making available to members, at no cost, reprints of the Color Division Supplement to PSA JOURNAL for September 1950.

This Supplement is a bound booklet and includes pages 487 through 518. The back sheet has information on the PSA Color Division and a membership application blank.

While they last, these Supplements can be had by addressing a penny postal card to PSA Headquarters, 2005 Walnut Street, Philadelphia 3, Pennsylvania, asking for the Color Supplement.

State	Name	Points
	B. Erle Buckley	2
	Willard H. Carr	1/2
	Earl R. Clark	1
	John H. Dessauer	7*
	William J. Dewhurst	7*
	Robert F. Edgerton	2
	Mrs. Franke Fasshender	5*
	Howard E. Foote	2
	W. R. Franklin	1
	Richard W. Henn	1
	Paul J. Koehler	2
	Norman Lipton	1
	Rev. Boyd A. Little	8*
	Margo Studio	1
	Hugo Maueri	1
	Arthur S. Mawhinney	1
	Herbert McDonough	1
	Walter S. Meyers	1
	Lowell E. Muehler	1
	John G. Mulder	65**
	J. Stanley Nison	1
	H. Paschel	1
	Martin Polk	1
	H. C. Radon	1
	E. G. Sargent	1/2
	V. H. Seales	2 1/2
	Fenwick G. Small	1
	Silas M. Thomson	3
	Charles H. Tipple	1
	Ruth E. Tremor	1
	Dr. E. P. Wightman	20*
New Jersey	Roy J. Bohlen	1
	H. R. Caler	1
	James F. Monteverde	1
	George J. Munz	1
	H. D. Sheldon	8 1/2*

## District No. 3 Pennsylvania

Rev. H. Biedenber	1
Wilson R. Browne	1
Philip Cass	41 1/2**
Arlene H. Daniels	1
Dr. Francis A. Faught	1
Nelson Hutchison	5*
George F. Johnson	2
Richard R. Koch	27 1/2*
Mrs. Janet M. Leatham	1
S. Miller Mack	1/2
F. Quellmalz, Jr.	51 1/2*
Jesse Weiss	1
Asa L. Young	1
A. K. Pfister	1
Harold W. T. Purnell	1
Mrs. Caryl R. Firth	3
Tom Firth	4
Alex G. Potamianos	2
W. G. Scheppleng	1
Oliver C. Shipley	1
E. V. Wenzell	2
None	0

State	Name	Points
Virginia	Olle Atkins	2
	William Edwin Booth	1
	Camera Club of Richmond	3
	Dr. J. O. Fitzgerald	1
	T. P. Holt	0*
	Old Dominion CC	1
	Charles C. Peterson	1
	Mrs. Louise A. Gehsel	1

## West Virginia

### District No. 4

Ohio	A. Millard Armstrong	2
	James A. Bines	1/2
	Frank E. Carlson	2
	R. C. Hakanson	1
	E. J. Hobbs	1
	Charles M. Kyle	1
	J. Robert Langlotz	3
	Edward B. Noel	4
	P. H. Orelman	2
	Miss Sidney Thomas	4
	Miss Doris M. Weber	21*

## Indiana

	Mrs. Irma G. Haselwood	1
	Mrs. Frank Hoke	1
	Robert L. McFerran	2
	Harvey P. Rockwell, Jr.	1
	French Patterson	1
Kentucky	J. Elwood Armstrong	6*
Michigan	Earle W. Brown	6*
	Audrey Gingrich	2
	Belle McMillen	2
	Harry Perry	1

### District No. 5

Tennessee	Miss Eugenia Buxton	6*
	Lester D. Cohn	1
	Herbert Jackson	20*
	Allison V. Slagle	2
Georgia	C. F. Luce, Jr.	2
Florida	C. Verne Klintworth	1
Alabama	H. Jack Jones	1
	Prescott V. Kelly	4 1/2
Mississippi	J. M. Endres	3
North Carolina	William A. Ramey	1
	Hoyt L. Roush	3
South Carolina	Hugh F. Walburn	2

### District No. 6

Louisiana	Wood Whitesell	9*
	A. E. Woolley, Jr.	2
Arkansas	Allan M. Thomas	1
Missouri	Stuart M. Chambers	41**
	W. E. Chase	2
Kansas	Dr. H. E. Morgan	1
	C. R. Romstedt	1
	Dan B. Rumpf	1
Texas	Samuel F. Davis	2
	Eugene C. Doshne	1
	Paul L. Gittings	1
	Ralph E. Gray	1
	Dr. L. L. Handly	1
	C. J. Perry	3
	W. F. Reeves	1
	Carlos Sandoval	1
	F. J. Schmidt	1
	CWO Frank I. Yates	2*

## Oklahoma

	G. E. Fliellin	2
	Frank J. Heller	3
	John Long	1

### District No. 7

North Dakota	None	0
South Dakota	E. C. Long	1
Nebraska	Sten T. Anderson	1
	Richard C. Knott	1
	Stanley D. Sohl	4
	Rus Arnold	2
Illinois	Egon Berka	1
	Dwight M. Chambers	1
	Mrs. Evelyn Chambers	2
	Dr. Edward Christ	5*
	Eldridge R. Christoph	3
	Clifford B. Con	1
	Miss Miriam Davey	1
	Frank Fenner, Jr.	1
	Mrs. C. L. Fredrick	4 1/2
	W. Howard Fredrick	2
	Frank E. Fuller	1
	Americo Grasso	1
	A. E. Hjerpe	1
	H. J. Johnson	7 1/2*

State	Name	Points
	Robert M. Keith	1
	Mrs. Blanche Kolarik	1
	Russel Kriele	1
	Lou H. Leff	1
	Warren W. Lewis	2
	Mary Matsumura	1
	Jean Nowat	1/2
	Walter K. Parker	2 1/2
	D. A. Britchard	2
	Lewin T. Reed	1
	James Riddick	1
	Evelyn M. Robbins	1
	J. H. Sammis	1
	Clara Schmitt	1
	Pearl E. Schwartz	2
	Frederick T. Sharp	1
	Rennie I. Weber	1
	S. P. Wright	4
Iowa	Edith M. Royky	5*
	Waterloo Camera Club	1
Minnesota	Larry D. Hanson	10*
	Conn H. Irbee	1
	Vin M. Judd	1
District No. 8		
Washington	A. M. Kendrick	3
	Joe Marshall	4
Oregon	C. W. Getzenbauer	4
Montana	Carlton L. Lingwall	3
Idaho	None	0
Wyoming	Dick Harris	1
District No. 9		
California	Dr. Werner Alexewicz	1
	A. Appelmann	1
	K. V. Arntsen	3
	Esmond Arthur	1
	J. Philip Bambara	1
	John F. Barnes	1
	Karl A. Baumgartel	1
	E. W. Blev	10*
	Harvey W. Brown	10*
	Clyde L. Browning	1
	Moresland M. Denderick	6*
	Boris Dobos	27*
	Milton Effron	1
	Merle S. Ewell	1
	John Forsythe, Jr.	1
	Harold Girtton	1
	C. B. Jowett	1
	John B. Menzel	1 1/2
	Frederick L. Richards	1
	So. Cal. Council of CC's	3
	So. Cal. Sec. TD	1
	H. A. Thornhill	1
	Charles L. Wilson	1
Nevada	None	0
Utah	None	0
Colorado	Roy E. Petersen	1
New Mexico	Henry C. Kyllingstad	1
Arizona	Bruce Cole	1
District No. 10		
Alaska	Gilbert G. Whitehead	1
Hawaii	Gilbert H. C. Lum	1
	David A. Muramoto	2
	National Photo CC	6*
Canal Zone	None	0
Area 1		
Canada	William B. Rite	1/2
	Cinq. Marx Benoit	1/2
	Raymond Caron	1/2
	Dr. M. A. Chantler	1/2
	Stanley C. Dakin	1/2
	George Fearnley	1/2
	James A. McVie	1 1/2*
	Oliver W. R. Smith	1 1/2
	Sam J. Vogan	5*
	Harry L. Wadell	1/2
Area 2		
Brazil	Jose Rastelli	1/2
Chile	Rudy Hirsch	1/2
Costa Rica	Dr. Esteban A. deVarona	5*
Cuba	Angel DeMoya	5*
	F. Figueroa	1/2
Mexico	Gordon C. Abbott	1
	A. W. Gelbke	1
Puerto Rico	William C. Dilefeld	1/2
Venezuela	Frank J. Delima	2
Area 3		
England	Peter Hansell	1/2
Area 4		
Hong Kong	Dr. Ernest To	6*
	Francis Wu	1

State	Name	Points
India	K. M. Banerji	5*
	Dr. G. Thomas	5
New Zealand	Harold A. Larsen	3*
	Major Keith R. Mosheim	1/2

\* Championship Medal  
 \*\* Not eligible for higher awards

## New Aids

(Continued from page 612)

below the area being viewed. The Octameter is mounted on the new \$318 Bolex de Luxe H-16 and H-8, 16mm and 8mm cameras, respectively.

In addition to the standard Bolex models, which are \$282.50, the company showed a new lower-priced model, the Leader, at \$244.75. This is similar in design to the Standard, but lacks the latter's Eye-Level Focus device, the focusing being accomplished on the Leader directly through the lens with an achromatic eyepiece.

Two other interesting devices were a trigger handle for steadying the camera during shooting, and a turret lever. The latter (\$8.63) is attached to the lens turret and permits switching quickly from one lens to another simply by flipping the lever.

In addition to the new items, the Bolex accessories include special 100mm and 150mm viewfinders at \$31.05 each; a prismatic focuser with case at \$22.71, and an \$8.63 angle viewer.

Kodak's first lightweight 16mm sound projector, the Kodascope Pageant, was announced by Eastman Kodak Company recently. It weighs less than thirty-three pounds complete—the speaker and the projector are built into the carrying case—and costs \$325, which includes a 2-inch f/1.6 Kodak Projection Ektanon lens, a 750-watt lamp, a 1,600-foot reel, and a spare exciter lamp. It operates on AC or DC; the speaker can be used up to thirty-five feet from the projector; the motor is governor-controlled; a lever gives choice of sound or silent speed; minimum of moving parts permits quiet, smooth operation. Other features include new pulldown claw and action; rotary sound head; bearings with sealed-in lubricant; damping roller to smooth out film travel. The projection lens incorporates a field flattener. A 1,000-watt lamp can be used on AC. Four interchangeable lenses are available that vary in focal length from one to four inches.

## ATTENTION!

The next issue of PSA JOURNAL will be the 1951 ANNUAL—it will take the place of the December number and will be mailed to all members around Christmas.

The ANNUAL will contain a number of outstanding articles in every field of photography, will have over a hundred illustrations—with several in four color and collotype—and will be a worthy addition to your library.

Remember—you will receive the ANNUAL the end of December in place of an issue marked "December."

## COLOR

Kodak has just published The Kodak Color Handbook (84), elaborately illustrated, highly useful and authoritative reference manuals. Patterned after the Kodak Reference Handbook, the new publication is a metal-ring binder for separately bound data books on various subjects relating to the theory and practice of color photography. The handbook consists of four data books, which will be sold separately later, but for the present will be available only in the handbook.

These data books, which together total 248 pages and contain more than 100 full-color illustrations, represent, in effect, the first four chapters of a series to which others will be added from time to time. They are "Color as Seen and Photographed," which covers the fundamentals of color generally and color photography; "Color Photography Outdoors," which deals with color work under a variety of natural daylight illumination; "Color Photography in the Studio," which includes sections on portraits and flash, and "Kodak Color Films," which contains information on handling, processing, etc.

A new model of the Spectra, the Spectra Three-Color Meter, designed for the accurate determination of the color of a light source, is announced for early availability by Photo Research Corp., Burbank, Calif. Major applications of the new meter are in the fields of color photography and cinematography. The meter incorporates two principal changes: the Spectra now measures the proportionate amounts of all three of the primary colors, instead of only two; and the amounts of these colors are now expressed in a new unit called the Spectra Index, which brings illuminant, film and correction filters into a simple, direct relationship. Photo Research offers a complete series of mounted glass filters to match the scale of the Three-Color Spectra. The company will convert any of the older two-color meters to the new model at a special charge.

A Selectron-Semimatic tray-loading slide change for TDC Vivid projectors, is announced by the Three Dimension Company, 4355 W. Addison Street, Chicago, at \$12.50, including one tray. The aluminum change handles all 2x2 slide mounts, cardboard, glass or metal, in any combination. In one operation, the Semimatic selects the slide, centers it in the focal plane and after projection, returns the slide to its original position. As the slides are being changed, a shutter cuts out the light.

The Chromo-Flash Commander is now available with a Booster Power Pack that doubles the present light output of the Commander, according to the makers, Photographic Products, Inc., 6916 Romaine Street, Hollywood 38, Calif. The pack is easily secured to the light stand and fits all new Commander units.

Concurrently, the company announces the availability of unperforated 70mm roll color film for professional and commercial photographers using the Beattie Portronic automatic camera. This camera holds 25 feet of 70mm roll color film, enough for 81 color transparencies size 2 1/2 x 3 3/8 inches.

PSA JOURNAL, Vol. 16, Nov. 1950



## Free Fall Catalog

Fully illustrated, 96 pages, showing Hunting Footwear, Clothing, and fifty-two other leather and canvas specialties of our own manufacture for campers and hunters.

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Thirty-five-millimeter unperforated roll color film is also available for use in the Portronic 35mm interchangeable magazine. Twenty-five feet of 35mm roll color film provide 162 color transparencies size 1 1/4 x 1 1/16 inches.

### FLASH

A new use for the Kalart Focuspot—as a “watch-the-birdie” gadget—is announced by the Kalart Company, Plainville, Conn. The twin beams projected by the Focuspot as a focusing aid attract the attention of the young subjects and help to hold their interest and inspire natural expressions. The Focuspot, which has been made available at \$9.95 in a new Model G for the Graflex Graflite battery case, operates in synchronization with the camera's focusing knob. As the knob is turned, the beams merge, indicating true focus.

The \$9.95 Praco Model C Flash Unit designed for the Automatic Rolleiflex, the Praktiflex, Super Ikonta B and BX, and others, has been placed on the market by Praco Photo Products Co., 2288 Amsterdam Avenue, New York, N. Y.

Two new booklets on flash for amateurs are available free of charge. One is a new and revised edition of Kalart's “How to Take Speed Flash Pictures of Baby,” illustrated with pictures and diagrams, which may be obtained free from Kalart, Dept. PJ11, Plainville, Conn. The company also offers free a list of the most popular cameras, with the Kalart Speed

Flash model recommended for each. The other booklet, “Flash Pictures Are Fun,” a new booklet on flash fundamentals in a pocket-size folder, may be obtained free from Dura Electric Lamp Co., Inc., 64 East Bigelow Street, Newark 5, N. J.

### MISCELLANEOUS

“Cinela,” a film preserver used by the United States Government and motion picture studios, is now available for general photographic use. This “film toughener and sealer” protects roll, sheet and movie film from scratches, warping, buckling and brittleness. It is non-inflammable, and is applied to the film by saturating a flannel pad supplied with the solution, squeezing out any large excess, and applying the pad to the emulsion side of the negative with an even wiping stroke. After two such applications and a three or four minute drying period, the toughening process is completed. A two-ounce bottle is \$1 and will treat fifty 36-exposure 35mm rolls; 400 2 1/4 x 3 1/4 and 150 4 x 5 negatives.

The Top-Flight Multi-Purpose Copy Stand, \$12.95 complete, was announced recently by Penn Camera, 126 West Thirty-second Street, New York City. The stand is designed for copying, titling, photomicrography, macrophotography, general close-up photography and such other uses as a support for the Aristo Cold-Light Pack with Graphic back. With the pack and camera mounted on the new copy stand, the result is a handy, portable vertical enlarger unit. The stand is made of rigid steel, has a tubular upright thirty inches high and the standard one and a quarter inches in diameter. The smooth sliding arm raises and lowers for height adjustment, slides in and out and revolves for horizontal and other angular positions. The stand is furnished with a C clamp for temporary mounting or can be mounted permanently.

The new FR Automatic Exposure Timer, which automatically times printing exposures of one to fifty seconds, has just been placed on the market at \$8.95. The timer plugs into any AC receptacle for contact printing or enlarging and has a provision for a constant light when focusing and composing on the easel. Features include



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(Concluded on page 647)

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# Wanted!

## Fifty Additional Cornerstone Members

STUART M. CHAMBERS, HON. PSA

OVER A YEAR has passed since the inauguration of Cornerstone Members at the St. Louis PSA Convention. The response at that time and since has been most gratifying. President Mulder has asked me to express the appreciation of the Society to the 188 that have become Cornerstone Members in the past year and report to them how the Cornerstone fund has been expended in providing PSA with a home of its own. At the same time, I would like to point out to the members in general what is still needed to finish the job.

Without Cornerstone funds, it would have been impossible to proceed with the plan of owning our own home. To date the Society has received in round figures, \$28,000 from Cornerstone Members. It should be a source of great satisfaction to each Cornerstone Member to realize that he has played a definite part in making our own home a reality.

In general terms, here is the way Cornerstone funds have been expended. First, and most important, we have returned to the Society's reserve, the \$9,000 used as the first payment on the house. If PSA was to maintain a sound financial position, it was most essential that these funds be returned to the working capital of the Society.

The next demand on the Cornerstone funds was the cost of putting quarters in usable condition, the purchase of a limited amount of new equipment and the moving expenses. Only the minimum work was done in adapting the quarters for our purpose and much of it was of a temporary nature. These three items required some \$2,500 of the Cornerstone funds, this amount being supplemented by other funds from the Society's treasury.

An additional \$3,000 has been earmarked for use in installing oil heat to eliminate janitor expense and to change the lighting, plumbing and toilet facilities to conform to the present use of the building.

This left something in excess of \$13,000 to be applied against the \$18,000 mortgage, with the result that today the mortgage is less than \$5,000 and each month is being further reduced as funds become available.

The entire program represents an accomplishment of which every Cornerstone Member can be proud. He can feel that he has made a tangible investment in ground, mortar and brick that will add much to the prestige of PSA.

The job, however, is not finished. The time has now come to put some of the improvements and changes in more permanent form than was done at the time we took

possession of the building. It was felt at that time that improvements of a more permanent nature should wait until the Society had lived in the building long enough to know how its space could be best utilized.

The things yet to be done fall into two categories. One group needs immediate attention. The others can wait until the proper funds are available. In this latter group are two projects, namely an exhibition room with provisions for housing the permanent print collection and quarters for the PSA Library. It has been pretty well decided that these two more or less "public" rooms will occupy the entire second floor of the building, which is admirably suited for this purpose.

More essential at this time is the expenditure of approximately \$5,000 in adapting the first and third floors for office use. The general offices of the Society and the receiving and shipping rooms will be on the first floor. The third floor will provide additional work space and ample room for expansion of the general office.

Twenty-five new Cornerstone Members will provide funds to do this job and the funds should be available as soon as possible so that the work can progress without delay.

As pointed out earlier, there is approximately \$5,000 still due on the mortgage. Another twenty-five Cornerstone Members—fifty in all—would take care of this and give PSA its home, free from debt and well suited and equipped for our purpose. So we say—"Wanted! Fifty Additional Cornerstone Members."

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Cornerstone Memberships, not previously listed, have been received from the following:

Allen, Malcolm H.  
Armstrong, A. Millard  
Arnold, Paul  
Bird, Dick  
Bodine, A. Aubrey  
Bower, Robert S.  
Brown, Harvey W.  
Calvert, Frederic  
Carr, Willard H.  
Chatto, Byron H. (Memorial)  
Donachy, W. R.  
Dundon, Merle L.  
Evans, Floyd B.  
Forrestal, James  
Foy, Russell  
Gordensky, Leopold  
Green, Mrs. Barbara  
Inman, Fressa B.  
Jackson, Harry G.  
Johnson, George E.  
Johntra, H. Albert  
Kegner, Dana E.

Klein, A. C.  
Kruzer, Elton W.  
Leatherman, Dr. C. A.  
Lester, Henry M.  
Manzer, Charles W.  
Manzer, Helen C.  
Matthews, Glenn E.  
Mauzer, Hugo  
Mertle, J. S.  
Molin, Karl T.  
Moreno, F. F.  
Nash, Evan R.  
Nelson, June M.  
Percy, Charles H.  
Reed, Lewis T.  
Reser, Irene K.  
Robertson, Henry B.  
Rozanski, Dr. Edward C.  
Thompson, Harold L.  
Thornhill, H. A.  
Young, George A.



# The 1950 PSA Honors List

THE LARGEST Honors List in the Society's history was announced at the Annual Honors Banquet, Lord Baltimore Hotel, Baltimore, Maryland on Saturday, October 21st. Before a crowd that filled the Lord Baltimore's Calvert Ballroom to over-flowing, Chester W. Wheeler, Hon. PSA, APSA, Chairman of the PSA Honors Committee, presented certificates to four Honorary Fellows, eight Honorary Members, 23 Fellows and 68 Associates. The names of the recipients and their citations follow:

## HONORARY FELLOWSHIPS

- JOSEPH M. BING, New York, New York  
For his distinguished contributions to photography in art, organization, and development of equipment for over forty years.
- JOHN G. CAPSTAFF, Rochester, New York  
For many outstanding contributions in motion picture technology, particularly in the creation of amateur motion picture processes.
- JOHN S. ROWAN, Baltimore, Maryland  
For his unselfish devotion to photography, particularly in the organizational, pictorial and educational fields.
- DR. D. J. RUZICKA, Jackson Heights, New York  
For his friendly contributions to the appreciation of beauty in photography and his generous assistance to others for nearly half a century.

## HONORARY MEMBERSHIPS

- FRANK E. CARLSON, Cleveland Heights, Ohio  
For his distinguished service to the Society in creative organizational work and for his contributions to photographic technology.
- EDWARD C. CROSSETT, Chicago, Illinois  
In recognition of his many generous services in organizational work for the Society and his contributions to pictorial photography.
- CHARLES W. HELLER, Philadelphia, Pennsylvania  
For his unselfish services to the Society in the direction and operation of its financial and administrative affairs.
- JOHN R. HOGAN, Philadelphia, Pennsylvania  
For his distinguished services to the Society in the encouragement and development of the Pictorial Division.
- BURTON D. HOLLEY, Downers Grove, Illinois  
For his many services to the Society in pictorial, portfolio and other work over a long period of time, and for outstanding pictorialism.
- JOHN H. MAGEE, New York, New York  
In recognition of outstanding service to photography and administrative work for the Society.
- WALTER S. MEYERS, Rochester, New York  
For his unselfish services to the Society since its inception, in promoting its growth and stature.
- P. H. OELMAN, Cincinnati, Ohio  
For his devotion to the Society in his generous and effective contributions in an executive capacity and for outstanding pictorialism.

## FELLOWSHIPS

- P. DOUGLAS ANDERSON, San Anselmo, California  
For outstanding achievement in education and photographic salons.
- DICK BIRD, Regina, Saskatchewan, Canada  
For outstanding ability in the creation of color motion pictures of bird life and in photographic education.
- CECIL J. BLAY, Reading, England  
For his ability in photography and his efforts in the organization and introduction of pictorial portfolios.

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- B. ERLE BUCKLEY, New York, New York  
For his unique contributions to photographic education in teaching and lecturing.
- DR. EMMETT K. CARVER, Rochester, New York  
In recognition of his contributions to photographic technology, notably in the improvement of photographic film base.
- HOWARD C. COLTON, Fairport, New York  
For his contributions to education in color photography as a teacher, writer and lecturer.
- DR. HERMAN H. DUERR, Binghamton, New York  
For his research and direction of research in photographic technology and his interested organizational work.
- RALPH E. GRAY, San Antonio, Texas  
For his unselfish devotion to the cause of amateur movie making and his ability as a cinematographer.
- NEWELL GREEN, Hartford, Connecticut  
For his inspirational leadership in pictorial photography.
- LEOPOLD GODOWSKY, JR., Westport, Connecticut  
For exceptional pioneering in color processes that have since come into popular use.
- PERCY W. HARRIS, London, England  
For his distinguished services to photography as a publisher, lecturer and administrator of international renown.
- MRS. MILDRED HATRY, New York, New York  
For her services to photographic organization and her outstanding ability as a photographer.
- CHARLES F. HUTCHINSON, Rochester, New York  
In recognition of his fifty years of devotion to the art and science of the manufacture of photographic emulsions.
- HUBERT J. JOHNSON, Chicago, Illinois  
For his services to color photography as an organizer and his abilities in color photography.
- DR. EDWIN H. LAND, Cambridge, Massachusetts  
For his original contributions to the technology of photography, particularly in the development of new processes.
- HENRY M. LESTER, New York, New York  
For his services to photography in publication and education and his original work in high speed photography.
- LEOPOLD D. MANNES, New York, New York  
For exceptional pioneering in color processes that have since come into popular use.
- EDWARD B. NOEL, Cleveland Heights, Ohio  
For his contributions to photography in the development of new light sources and his photographic organization work.
- D. WARD PEASE, Winnetka, Illinois  
For his long unselfish devotion to photography as a writer, lecturer, juror and exhibitor.
- PAUL K. PRATTE, St. Louis, Missouri  
For his services in the promotion of photography and his outstanding ability in pictorial photography.
- DR. VIRGIL B. SEASE, Wilmington, Delaware  
For his contributions to photographic progress by research and direction of research in photographic science and technology.
- DAVID J. STANLEY, Buffalo, New York  
For his ability as a salon exhibitor and his services as a juror, writer and teacher of photography.
- HARRIS B. TUTTLE, Rochester, New York  
For his many years in effective research, education and organizational work in the motion picture field.

## ASSOCIATESHIPS

- DR. GLENN ADAMS, Cincinnati, Ohio  
For pictorial, educational and organizational work.
- JOHN AKKERMAN, Rotterdam, Netherlands  
For pictorial ability and promotional services in encouraging photography in Holland.
- EARL L. ARNOLD, Rochester, New York  
For contributions to the technology of photography.
- DR. FRANK G. BACK, New York, New York  
For contributions to photography through research and invention.

- EDWARD L. BARTFORD, Baltimore, Maryland  
For pictorial and educational work and encouraging beginners.
- MAX E. BAUMBERGER, Portland, Oregon  
For long standing contributions in pictorial and color photography and organization and educational work.
- GEORGE W. BLAHA, Chicago, Illinois  
For many services to photographic organizations and for color photography.
- ALFRED BLYTH, Edmonton, Canada  
For pictorial achievement and photographic education services.
- TED BOKOR, Pasadena, California  
For color photography as a pictorialist, lecturer and juror.
- KEAST BURKE, Sydney, Australia  
For promotional and organizational service and for ability in pictorial photography.
- RICHARD C. CARTWRIGHT, Milton, Massachusetts  
For educational, organizational and pictorial services to photography.
- JOHN M. CENTA, Rochester, New York  
For services through photographic standards and photographic technology.
- JOHN F. COLLINS, Rochester, New York  
For excellence in industrial and illustrative photography.
- OTTO W. COOK, Rochester, New York  
For contributions in photographic technology and education.
- IRA B. CURRENT, Binghamton, New York  
For photographic research and promotion.
- LIONEL E. DAY, Essex, England  
For proficiency in Natural History photography.
- DR. JOHN H. DESSAUER, Pittsford, New York  
For photographic research and technology.
- GEORGE A. DRISCOLL, Quebec, Canada  
For ability in pictorial and photo reporting photography.
- DURWARD DUPONT, Detroit, Michigan  
For promotion and organization of amateur photography and pictorial ability.
- LEE A. ELLIS, Waban, Massachusetts  
For promotion of photography, photo-journalism and pictorial ability.
- CHARLES E. EMERY, Annapolis, Maryland  
For promotional and organization services and photographic recording.
- H. J. ENSENBERGER, Bloomington, Illinois  
For organizational contributions, nature and pictorial photography.
- DR. RALPH M. EVANS, Rochester, New York  
For color photography research, development and education.
- KEITH FAMILLENER, Oswego, New York  
For research and development of photographic film.
- EDWARD FARRER, Milwaukee, Wisconsin  
For research, development and education in high speed photography.
- FREDERICK W. FIN, JR., Chicago, Illinois  
For organization and promotion of amateur photography and pictorial ability.
- HOWARD E. FODTE, New York, New York  
For excellent ability in pictorial color photography.
- LEON C. FORGE, Rochester, New York  
For ability in monochrome and color pictorial photography.
- WILLIAM H. FRITZ, Mamaroneck, New York  
For contributions and development work in flash techniques.
- MRS. HILDA F. HAMPLER, Kennett Square, Pennsylvania  
For organization and promotion of photography and pictorial ability.
- HAROLD C. HARSH, Binghamton, New York  
For color research and photographic technology.
- FRANK J. HELLER, Bartlesville, Oklahoma  
For promotion of amateur photography and ability in monochrome and color photography.
- BETTY P. HENDERSON, Chicago, Illinois  
For high proficiency in pictorial photography.
- RICHARD W. HENS, Rochester, New York  
For contributions to photography through research and education.
- GEORGE F. JOHNSON, State College, Pennsylvania  
For organizational and promotional services and ability in color photography.
- CHARLES A. KINSLEY, Rochester, New York  
For organizational, promotional and educational services and ability in color photography.
- A. C. KLEIN, Milwaukee, Wisconsin  
For organizational and promotional work and color pictorial proficiency.
- PETER KRAUSE, Manhasset, New York  
For photographic research and education.
- DR. JOHN A. LEEMAKERS, Rochester, New York  
For contributions to the science and technology of photography.
- MARTIN W. LENTZ, Wichita, Kansas  
For photographic promotion and organization and pictorial proficiency.
- W. DONALD LESAGE, Huntington, West Virginia  
For proficiency in pictorial photography, organization work and writing.
- ROGER P. LOVELAND, Rochester, New York  
For contributions in the field of photomicrography.
- CHARLES W. MANZIE, New York, New York  
For ability in pictorial photography.
- J. L. MCCOY, East Ann Arbor, Michigan  
For education and promotion among amateur photographers.
- WALTER V. MCKEE, Pelham Manor, New York  
For pictorial proficiency and camera club organization work.
- JOHN McMASTER, Rochester, New York  
For lecturing and contributions in the Graphic Arts field.
- JAMES A. McVIE, Victoria, Canada  
For application of functional photography in the Canadian military forces and for organizational work.
- ROY E. PETERSEN, Grand Junction, Colorado  
For educational services and pictorial attainment.
- R. HAMLIN PETTY, SR., Chicago, Illinois  
For organization of camera clubs in the Chicago area.
- LEWIS T. REED, Chicago, Illinois  
For organization work and pictorial attainment.
- EDITH M. ROYCE, Sioux City, Iowa  
For organizational work and ability in color photography.
- CARL SANCHEZ, JR., New York, New York  
For promotion of amateur photography and pictorial attainment.
- SAM CHARLES SLIFKIN, Holyoke, Massachusetts  
For technical advances in the field of photoprinting.
- DR. WILLIAM F. SMALL, Newburgh, New York  
For proficiency in pictorial photography.
- DR. HENRY C. STAHEL, Irondequoit, New York  
For photographic research and education.
- DR. HAROLD L. THOMPSON, Los Angeles, California  
For pictorial attainment and for organization services to photography.
- OTTO B. TURBYVILL, Chicago, Illinois  
For organization and promotion of amateur photography.
- DR. ESTERAN A. DEVARONA, San Jose, Costa Rica  
For promotion of amateur photography in Central America.
- ALEXANDER C. VOGT, Brooklyn, New York  
For promoting photography and for pictorial work.
- HARRY L. WADDLE, Port Dover, Canada  
For services to amateur photography in Canada and for pictorial ability.
- GEORGE L. WEISSENBURGER, Keokuk, Iowa  
For pictorial achievement and promotion of photography.
- F. ELLIOT WESTLAKE, Cincinnati, Ohio  
For attainment in pictorial photography.
- EDWARD C. WILSON, Brooklyn, New York  
For promotion of amateur photography.
- ARNOLD W. WISE, Albany, New York  
For services in camera club promotion.
- PAUL J. WOLF, Hawthorne, New York  
For color photography and encouragement of amateur photography in the New York area.
- AUGUSTUS WOLFMAN, Brooklyn, New York  
For services to photographic education by publishing and writing.
- SEWELL PEASLEE WRIGHT, Springfield, Illinois  
For encouragement and promotion of pictorial photography.
- HOWARD W. YAWN, St. Davids, Pennsylvania  
For attainment in color photography and photographic education.

# Color Film in Winter

ROBERT H. UNSELD

Just because the final brilliant autumn leaf has fallen, and last summer's flower beds now lie beneath the snow, don't give up all thought of using color film outdoors. There's color in them thar snow banks, color that is the more effective on your screen because it is cold, intense, atmospheric. You don't get the feeling of a hot July day when you are looking at movies made in the summertime, but the blue shadows in the snow of a winter scene actually do impress the chill of the day upon you.

Landscapes of bare brown fields and naked trees against a leaden sky admittedly do not offer much in the way of color, but choose your winter scenes with a definite weather scheme in mind. Wait until a clear blue sky looks down upon a blanket of snow, and then go forth to film. Even though you have the snowfall, a blue sky is necessary to bring out all the beauty of snow pictures. Shadows on the snow are almost pure blue if the sky is blue, and although you usually want to avoid shadows with color film in the summertime, these blue snowshadows are something else again.

Try filming some of the scenes you took last summer, now that they are winterbound. Spliced one after the other, summer and winter, the contrast will be amazing. You might even want to start a seasonal film cycle such as one or two of our friends began last summer. Select a certain pleasing landscape with which the whole family is familiar, perhaps your home, summer cottage, or just a country scene, and determine one definitely-marked spot to which you know you can return at any season of the year. Set your camera at this spot—it may be a fence post, a tree, or a stone wall—and shoot the snowy winterscape. Go back next spring when the young green is well out and get another shot. High summer will follow, with everything in full leaf and flower, and your cycle will be complete with next autumn's mad dance of reds and yellows.

Winter sports are just as effective in the movies as

swimming and sailing. Perhaps more so, because there is more speed and action. Skaters or skiers in bright woollens, blue sky, white snow—just the color contrast that is handled best by color film. A white pond covered by graceful weaving skaters becomes a living Christmas card. Close-ups of the kids bundled up in gay snowsuits, coasting parties, the morning when you wake up to find every branch, every twig, heavy with snow—all of them are splendid subjects.

As for exposure, you have three alternatives. You may expose for your figures in dark clothing, in which case the red and green sweaters and caps will show up brilliantly against a plain white snow background in which there is little or no detail. You may expose for details in the snow's surface, which means that human figures, except perhaps the faces, will be underexposed and therefore quite dark and the colors intense. Or, you may strike an average, taking an exposure meter reading, for example, from a square of neutral gray cardboard, a color midway between the two extremes. The latitude of color film is so much more limited than that of black-and-white that you cannot expect one exposure to get your dark objects as well as snow details. If you use a meter, be sure to take the reading quite close to your subject, so that light reflected from the snow will not be a factor.

Remembering that light values are lower in winter than in summer, nevertheless try to shoot the scenes in which snow is the dramatic interest early or late enough in the day to get interesting shadows. Tracks or trails, snow mounds over buried objects, etc., all show up well if a relatively low sun strikes them from the side, throwing long blue shadows. This doesn't mean that the whole scene should be in deep shade. Color film won't take that. We mean simply that a snow scene which would be a white, unbroken void if photographed in the midday sun, would show structure and detail if taken a little later in the day.



George F. Johnson, AFSA, set up his camera at the same spot during each of the four seasons, obtaining the one on the left in summer and the one on the right in winter.



AS YE SOW

T. Wilcox Putnam

*From a color slide in the 1950 PSA International Exhibition*

## Blue Shadows

MANY TIMES, I have noted a peculiar feature in color transparency pictures of outdoor subjects. Other color photographers have spoken of the same effect, which is seen in shadow areas of a picture. These shadow areas sometimes have a distinct blue tint. On the other hand, the original scene, when viewed visu-

CAPTAIN DON NORWOOD

ally, did not appear to have blue shadows.

The effect was so interesting that I decided to investigate it, and, if possible, determine the cause. The results indicate that the cause is somewhat complex. It appears that

the effect comes from the interplay of several factors.

In the first place, shadow areas, as distinguished from sunlit areas, are due primarily to lack of direct illumination from the sun. The light which does illuminate the shadow areas comes from the sky, which is usually blue. Likewise, the illumina-

tion from the sky is blue. Thus the light which falls onto the shadow areas is generally somewhat bluish.

### *The Eye's Receptors*

Under conditions of visual observation, a bluish cast to the illumination is not usually apparent because of a unique property of the eyes. According to physiologists the retina of the eye has two major groups of sensitive receptors. One set is responsive to all grays, from black to white. The other set is responsive to colors.

The color responsive group is subdivided into three sets; one of red-sensitive elements, one of blue-sensitive elements, and one of green-sensitive elements.

Any one of the above mentioned color-sensitive sets can become independently fatigued, if the eyes are subjected to a great deal of the color to which that set is sensitive. When fatigued, that set of color receptors becomes less sensitive to its own particular color.

Thus, if the eyes are subjected to a great deal of diffused blue light, such as that emanating from a clear blue sky, they temporarily become somewhat less blue-sensitive. In this condition they might overlook a slight tinge of blue existing in shadow areas. This probably accounts for the apparent lack of blue tint in the first-hand visual appearance of a shadow area.

### *Qualities of Film*

There is another factor which tends to aggravate the over-all situation. It has been observed many times, in the case of color photography, that an underexposure will give a picture which is not only dense, but which has a heavy concentration of colors.

Now in the case of a normally exposed picture any shadow area will naturally receive less exposure than the sunlit areas. It then follows that the colors present in the shadow areas will be recorded with concentrated color densities. The blue illumination in the shadow areas thus gives an effect that is emphasized in the color recording by the very nature of the recording medium itself.

An unfortunate situation is thus presented. The eye tends to overlook the bluish tinge in the shadows. The color film tends to emphasize the blue

in the shadows. The first-hand visual experience with the scene and the recording of the scene do not seem to match, in this particular respect.

It can be seen that the result is due to natural causes. It is not due to any defects in camera or film. Nevertheless the appearance of the film recording may be undesirable in this respect.

### *C-T Filters*

There is, however, a way to avoid the appearance of blue shadows in the film recording. There is a means of control available to the color photographer whereby the excess blue in the shadows may be entirely eliminated. Or, the excess blue in the shadows may be reduced to a point where it will not be objectionable.

The means of control consists of color-temperature filters. These filters are usually placed over the camera lens at the time the picture is taken. Some of the filters are slightly bluish in appearance, others are orange-reddish. They are available in different densities of the two colors.

These C-T filters allow the photographer to approach desired results in effective illumination color balance. Bluish tints may be emphasized or retarded. Reddish tints may likewise be emphasized or retarded. However, in order to select the proper filter intelligently, it is advisable for the photographer to use a good color-temperature meter.

### *C-T Meter*

A color-temperature meter may be used to evaluate the illumination in

the sunlit areas or in the shadow areas. Knowledge of these values enables the photographer to quickly select the right C-T filter.

I have made, and used for some time, a photoelectric meter which directly evaluates the color temperature of the illumination, as shown in Figure 1.

This color-temperature meter was designed to provide utmost simplicity of operation. The meter has detachable and interchangeable scale plates which fit around the periphery of the meter. These are calibrated in various ways. One is calibrated in terms of a color-temperature scale in "degrees Kelvin." Another has a color-temperature scale in "Mireds," which provides more uniform spacing of scale divisions. Another is calibrated directly in terms of C-T filters and filter factors. The scale which is most appropriate for the work at hand may be selected and snapped into place on the meter.

For color photography the C-T filter scale has proved to be very useful. With the scale in place, the meter may be operated in any selected area of a scene. It will indicate directly the proper C-T filter to use in order to give the effect of balanced illumination in that area without the use of auxiliary conversion tables by direct readings from the scale plate.

A reading may be taken on the primary illumination, such as sunlight and skylight combined. Usually this reading is the determining factor in the selection of a C-T filter appropriate for the situation. Sometimes, however, the shadow areas of a scene are relatively more important. In such a case the meter may be used also in the shadow areas. If the meter indicates a strong concentration of blue light in the shadows, it may be desirable to use the indicated C-T filter to reduce or eliminate a factor which is sure to cause "blue shadows" in the picture.

A very significant point is that the use of a C-T meter gives the color photographer a new element of control over his medium. He can use his artistic judgment to determine the effect desired. This result can then be directly achieved by the appropriate use of the C-T meter and C-T filters.



Figure 1. The C-T Meter



# So We're Back to Judges Again

W. E. BUSH

CERTAINLY most competitors in any of the fields of art, either technical or aesthetic, will agree that the problem of official judging is one of the most critical that exists. Upon the results of competition rise and fall the morale, the point of view and even the objectives of the competitor. His enthusiasm and his very ability to do successful work is frequently critically controlled by the treatment to which his work is subjected.

By this, one does not mean to imply that to lose a competition is fatal to one's ability to continue, for certainly that cannot be the reaction of the competent artist. However, to feel that one's work is to be judged upon a basis incompatible with the intent of the presentation or the medium with which the presentation has been made, is as deadening to spirited competition as is any other type of arbitrary abuse.

This problem is well recognized by PSA and some considerable effort has been expended to systematize the handling of group competitions of various sorts. Under this influence, the numerical rating systems now being explored have been evolved. The net result, however, appears to be that in many cases a false security is assumed due to the fact that an apparently quantitative evaluation has been achieved. The interpretation of the use and the usefulness of judging systems and print ratings are about as numerous as are the people considering the problem. The writer does not suppose that he can solve it, but it is hoped that those persons dealing with the problem will consider the aspects of it as noted here.

Inherently, a part of the problem of judging is the philosophy of its purposes. Until the purposes of the judging are well defined, no specified system of defining criteria or methods of procedure are likely to have much value. Furthermore, the problem is of such breadth that no one given set of "rules" could possibly be fairly applied to all situations.

## *Justifications for Competitions*

Let us look at some of the justifications for competitions and their subsequent judgments in this field of photography to which so many of us are addicted.

Club competitions are generally the back-bone of the club's existence. Upon their use depends the enthusiasm of the membership as well as the performance level of the individuals. From the individual's point of view, the competition measures his ability to produce an admired piece of work, it establishes his place among his fellows and acts as a conditioner of his ego. The person whose work is judged successful, is, as a result, the enthusiastic worker. His already superior skill and ability are enhanced by the success he has had. Likewise, the loser is affected in ways which can possibly be exactly the reverse. To

## *A Proposed Method of Judging Camera Club Competitions*

encourage the skillful without discouraging the lesser is always the big problem faced by clubs.

Nor is the loser necessarily inferior in his work, although the reaction he has been able to create in a given instance with a given judge or judging team may have turned out to be inferior. The advanced performer knows this and doesn't let it worry him too much. The greater difficulty lies with the beginner or generally "defeated" performer.

## *Purposes of Club Competitions*

Let us assume for the moment that, as far as an individual is concerned, the purposes of a club competition are as follows:

1. It furnishes a medium for displaying one's work to his colleagues.
2. It gives an opportunity to compare his best work with that of his fellows.
3. It serves as a source of instruction through criticism of his efforts by competent judges.
4. It constitutes a testing ground to prove the ability of the artist to tell his story in a convincing way.
5. It provides an outlet for the egocentric urge to compete with one's fellow, regardless of the medium of competition.
6. It promotes the achievement of continual improvement both in techniques and modes of aesthetic expression.

If the competition is to serve these general requirements, the mode of handling obviously must be of careful design, fully consistent with the objectives. It should be noted that the purpose of most club competitions differs from that of a salon judging in that the purpose of the latter is strictly to produce as good a show as possible from the prints submitted. Compare this with the list presented above.

Let us presume that the desired result of our club competition involves, among other things, the selection of the "best" three prints submitted by the contestants and that they are to be arranged as first, second, and third place. At the same time, let us keep in mind that the other objectives are also to be achieved as far as possible. It has now become common in many circles for the judge to assign numbers from 1 to 9 to the prints according to his feeling of relative merit. The judge generally feels his responsibility to both himself and to the contestants and is at a loss to know what to do with the numbers.

## *Variations in Instructions*

Instructions to the judges vary all the way from none at all to virtually the complete selection of the winner.

In some cases, no judging is allowed at all, excepting as the pictures are viewed once or twice by the judges and a number assigned to each print as it goes by. In other cases, all prints are displayed at once (usually with non-uniform lighting) and the judges may actually view and compare without relying upon the transiency of memory.

Jury panels, consisting of several judges, are often felt to produce a more "accurate" evaluation of a print than that obtained by one reasonably competent judge. This can be questioned, since it would seem that the averaging of three opinions, based upon varying criteria, actually reduces the evaluation to a popular vote status. Thus a print voted third place by each of three judges can be evaluated as a first place print. This is because, while each judge agrees that two other prints excel the third—yet because of details of particular interest to each judge, they cannot agree upon which should be rated first and second. Thus the third place print comes out first simply because they all agree that it is third. This has been observed to happen time and again.

It is absurd to assume that the evaluation of the aesthetic qualities of anything can be obtained with mathematical precision. In all cases the evaluation is concerned with each individual reacting to the subject. The personality of each observer is a major factor in its value to him. Furthermore, no two objects (prints in this case) can conceivably have exactly equal value to anyone. Eventually a choice of preference will be made. This choice may be reached only after very great familiarity has been accomplished.

Thus, good evaluation in terms of total consideration eliminates the possibilities of ties in a competition. None should ever be allowed to occur. A judge who cannot finally choose between two prints must be rated as a relatively incompetent observer, for the judge has many items to compare.

### *Judging Time Limited*

Judging must be restricted in the amount of time consumed and hence some errors will occur. However, the judge, while possibly feeling that the aesthetic values of two prints are to him of exactly indistinguishable importance, can finally make a decision based upon the perfection in the actual technical handling of the medium. For after all, if it is good photography, it is, among other things, a masterful technical management of the materials. Even this added criteria failing, the judge must simply say to himself, "Well, if I can have only one, I'll take this one." That he has chosen one above the others is the final proof of value to him.

In using a number system, care should be exercised to make good use of the system for segregation purposes. Thus, it should be impossible for a print to be first unless at least one of the panel thought it was best. Likewise, there should be no ties within the first three places. To these ends let us assume that three judges are involved. Let us examine some possibilities.

The judges will be instructed as follows:

1. Prints will be run through the print box once for general inspection.

2. The prints will be run through a second time during which each judge will vote to either hold prints for further consideration or classify them as "out." Two judges voting to hold a print will hold it for further viewing.
3. The prints held will then be passed through the box without requirement of decision.
4. Upon running them through again, however, each judge will upon any examination or comparison procedure he wishes, assign a number. These numbers are as follows:
  - a. If he feels that it is probably his first choice, he assigns it "9."
  - b. If he feels that it is his second choice, it is given a "3."
  - c. If it is his third choice, it is assigned a "1."
  - d. To all others, he assigns a "0."

This procedure will select a maximum of nine prints with a minimum of three prints possible.

If nine prints are numbered, it will mean that three different ones have been selected as firsts. These three should then be put back and a re-vote made, the original numbers being disregarded. The three prints will then be arranged in a numerical order. A three-way tie with a score of 13 points per print is possible but not very likely. Should a tie occur, the three prints can be re-submitted for closer examination. If after one or two additional tries, the tie is not broken, the situation suggests that no further "averaging" should be attempted and the three awards given should be classed as "first place merit" awards. No further places are justified, however. The significance is simply that three different people would have placed them in three different orders, but all would have been within the first three places.

In the event that less than nine prints are numbered on the first vote, the highest three (or in the case of a tie for the third, four) prints should be re-submitted as reviewed in the previous case.

This procedure will insure that

- a. No print will be selected as a "first" which was not chosen so by at least one judge.
- b. No more than three prints need be selected to represent the top-bracket group.
- c. Close comparative inspection can be used for the making of final judgments.
- d. No less than nine prints will have at least had the possibility of winning the merit of requiring further voting to distinguish them from their more successful competitors. Club trophy scores can be made to include these preliminary scores if it seems desirable from the encouragement angle.
- e. A judge does not have to be involved with the "grading for encouragement" factor when trying to pick out what he considers the best work presented.
- f. The possibility of ties resulting from jury panel voting is kept to a minimum.

Obviously, many will not agree to any such system of judging procedure. That is not important. What is important, however, is that the mode of judging yields results which are consistent with the objectives of the particular competition being held.

The writer has not supposed that he can solve this problem. However, if the considerations here presented can serve to inspire camera club administrators to give serious concern as to the objectives of the club competition and the possible means of their achievement, the effort will have been considered worthwhile.



VISTA

Leon Craig Forgie

*From The 37th Annual International Pittsburgh Salon of Photographic Art*

# "How To"

No. 11—MAKE CHRISTMAS CARDS

JOHNNY APPLESEED, APSA

EVERY CHRISTMAS you receive about a bushel of cards. Probably most of them go into your circular file, but a few of them you keep and value more and more as time goes on. Which ones do you keep? Since you are a photographer yourself, you often save the better photographic ones.

These are probably of two types: One, the pictorial kind made by salon exhibitors. The other may or may not be as high in photographic quality, but is a family picture. Perhaps the family is one you see often. On the other hand, the card may be your only annual link with that family. You have their cards for quite a few years back, and the cards form a most interesting family history.

What this adds up to is this: Other people will appreciate photographic cards from you and for the same reasons. Let's take these reasons in order of importance. First of all, and this may escape your attention unless you think of it, is that the card interested *you*. It may or may not have been the kind of photographic effort that is of greatest interest to the sender. Unlike some other photographic efforts, you should make Christmas cards to please others, not to please yourself. Your own reactions tell you what others want.

That brings up the second point. If you have a family your friends want pictures of it with you in the group occasionally. It may sound like a pretty dull program to turn out a family card yearly. Actually, you can put a different idea into it every year, but still keep a family group.

If you are an accomplished pictorial worker, then your friends would value quite highly a card made from one of your best pictures of the year. If you do a pictorial job especially for the purpose in keeping with the Christmas season, so much the better.

If you look further at cards you single out to keep, you notice several other things. One is that the right amount of added color adds tremendously to the appropriateness of a Christmas card. The second is that perhaps some of your friends' cards turn brown within a year, after which you don't value them quite so much. Use the right amount of color and wash your prints adequately. Christmas cards pose a special washing problem because you generally make a large number of them, but if they are good they will be kept, so take extra care to make them permanent.

We have talked about subject matter first because it is the most important thing in the success or failure of a Christmas card. Whatever you do, be sure the card is something your friends want and not merely something that happens to interest you at the moment. One ardent Christmas card maker made the mistake of turning out table tops, and quite good ones too, for several years completely ignoring the fact that he had a large brood of photogenic children. Friends and relatives thought the table tops cute, but would much rather have seen the children.

As a member of PSA, we should not even need to raise the question about photographic quality. You know what it is, or should by now, and presumably you can turn out high class work. However, you may be tempted to try a technique that is new to you. For example, you may want to make some kind of montage, perhaps involving several pictures of the family, a message, and so on. May we flash the danger signal at this point? Unless you have been through the technique of making prints and montages, especially suitable to copying, don't start with a Christmas card. Try it on something that doesn't have to be ready by a given date. You will probably start a bit late to make your card, and if the first one is sour you won't have time to re-do it, so make it simple. There is no point in telling you to start early, because if you started on time you won't need to read this article.

In general, the best attack is to do all the work and put all your imagination in front of the camera and not in the later processes. Get your picture to convey the greeting itself. You can if you want, put the date right into the picture. A date is most desirable in any case, considering how long your cards will be kept.

You can add the date, greeting, and other message in any one of a number of ways. You can buy masks that already have a design and greeting printed on them. Some of the most tastefully executed cards have been merely a picture with the message added below by hand in ink. Don't feel that you must produce a complicated card that requires a lot of effort. The effectiveness of your card is proportional to the imagination, but not proportional to the amount of effort that goes into it. If you can do it all with the one negative, so much the better.

As far as mechanical details go, such as folding, embossing, adding ribbon, and other embellishments, you have probably seen many examples and have decided what you like. You should decide on the format early in the game, and this is influenced by the availability of



Family Production Line on Christmas Cards.

envelopes, and perhaps more important, by paper supply. Suitable papers are provided in the 4½x5½-inch size. A new type of greeting card paper is supplied as Kodak Christmas Card Paper. It has colored designs on the back which withstand developing, fixing, and washing. This paper makes an effective folded card and has that desirable amount of color. In any case, get your paper early so you won't be embarrassed at the last minute, and make your negative to fit it.

Several photographic families turn out their cards by the production line method. One kid works the printer, Pop handles the developer, which is the critical stage, and somebody else handles the stop bath, and still another one the fixing bath. The kids find it fun if the whole thing has been planned beforehand and they don't have to wait around while developers are being set up and tested. A good production line like this can run off several hundred cards in a short evening.

Another thing you can do early is to get all the envelopes addressed ahead of time, being sure to have your return address on them. Some of our distant friends don't get cards from us any more simply because we lost our address list a few years ago and they don't put any return address on their cards.

We seem to be wandering off the track photographically, but these are all practical considerations that will add to the effectiveness of the whole operation.

### PSA's Card Contest

While you're addressing those envelopes, why not send your card to PSA's Print of the Month Contest for December? The December Contest will be for photographic Christmas and greeting cards and who knows, you might win a medal. Address your card for arrival before January 1, 1951 to PSA Print of the Month Contest, PSA Headquarters, 2005 Walnut Street, Philadelphia 3, Pennsylvania. The following classifications for competition have been set up:

Family, home or other personal types	} Beginners and Advanced Classes
Religious themes	
Snow and winter scenes	
Table Top	

Be sure to indicate whether you are advanced or a beginner and state clearly in which classification your card is entered.

## Gifts by Photography

ARTHUR L. SCHOENI

Hobbyists, whose artistic and clever hands enable them to make Christmas gifts for relatives and close friends, have two advantages over the average Yuletide giver—their gifts cost only a fraction as much and they carry that extra-special "flavor" that makes the present more personal and valued.

Amateur photographers for years have been sending out enlarged portraits of their children and wives, or of

Winning cards will be reproduced in PSA JOURNAL.

What pet ideas have you for photographic Christmas and greeting cards? Why not be a good scout and pass them on to me? Best ideas and comments will be printed in this column as space permits. Just drop me a note at PSA Headquarters.

Next month: How to Control Contrast in Negatives and Prints.

### A Message from Johnny

DEAR READERS:

Did you go to Maine as a result of the June column on "How To Take a Photographic Vacation to the Coast of Maine?" Get some interesting pictures? Want to do some good and at the same time let the rest of the world see your results?

Here's what I'd like to do.

Let's each contribute several Maine prints to the Camera Club Committee for it to circulate in instruction sets to camera clubs. These prints will be known as Johnny Applesseed's Maine Print sets. Members contributing will have first chance to see the sets.

All prints should be sent to H. J. Johnson, 2134 Concord Place, Chicago 47, Illinois.

JOHNNY APPLESEED, APSA

Cincinnati, Ohio

DEAR JOHNNY:

I want to acknowledge the pleasure that I have received from your article entitled "How to Take a Photographic Vacation on the Maine Coast." I had never been on the New England coast before and I followed your suggestions very explicitly. I found them a very great help and made the trip about as described in your excellent paper.

Mrs. Ruchhoft and I had a wonderful time the whole way. You can be sure that I got some pictures when I tell you I exposed 70 rolls of black and white besides a large number of color rolls both 35mm and 120 size.

We met Arthur Underwood and Larry Spaven at Ogonquit (Perkins Cove) and immediately got acquainted. Thereafter we met again at Damariscotta, Pemaquid Point, and New Harbor. We spent several early morning and late evening sessions with our cameras during these meetings. I enjoyed meeting these gentlemen very much and am sure I learned something from Arthur Underwood.

Since returning I have developed all my film and am very well pleased with the results. I certainly recommend your points of photographic interest to all camera fans. We stayed at the Danish Village and at the Ledges at Glen Cove where we enjoyed visiting Mrs. Stevens very much. I liked Camden and Friendship. The only disappointment was not being able to get in at the Portland Head Light. However, to make up for it, I took 65 shots at various times from 5 AM to 11 PM at the Pemaquid Light.

Thanks again for your excellent suggestions.

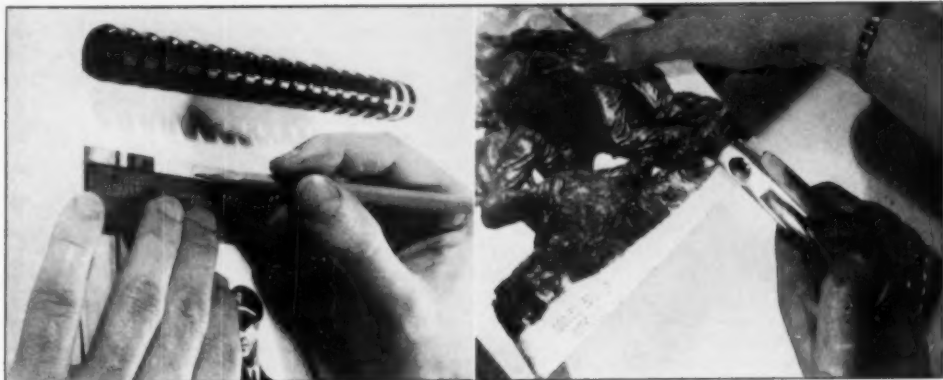
C. C. RUCHHOFT

beautiful scenes. Here are a couple of ideas for Christmas gifts this year that are both useful and sure to be prized by the recipient.

One is to make personalized photo albums for their friends, having on the cover a beautiful scene and the recipient's name. The other is a small desk calendar featuring the photographer's favorite scenes. Both gifts are something that cannot be duplicated at any shop and both are "bell ringers," to judge by past years' records.

Let's take up the desk calendar first. Instead of hav-





LEFT: MARKING THE SPOT WHERE HOLES ARE TO BE CUT. Since teeth of plastic combs are half-inch apart (center to center), make a dot each half inch along the edge of the print. The punch is centered over this dot and a hole punched. This same technique can be used in cutting holes in blank sheets of paper for a gift album. RIGHT: PUNCHING THE HOLES FOR THE PLASTIC COMB. After photos are mounted back to back, and the edges of the picture marked with dots for the holes, the specially-designed punch is used to cut the holes.

ing sheets which are torn off and discarded at the end of the month, it has plastic rings to hold the six sheets together. After the year is up, the calendar part can be cut off and the pictures remain as a miniature "album."

First job is to secure a calendar for the coming year and cut out the months. These are copied on high-contrast film like process or Kodalith. They can be on individual negatives, or three or four months can be grouped together and copied. Step two is to select 12 negatives, scenes appropriate for the month on which they will appear. That is, a snow scene for December, January or February, harvest scenes for fall, beach and swimming for summer.

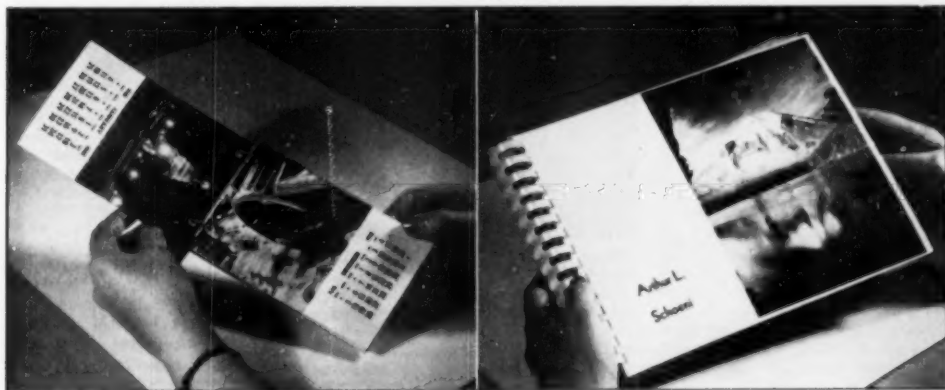
In the case of the calendar shown with this article, the pictures were enlarged to occupy a square on the 4x6 inch enlarging paper. The month negative was enlarged on the lower part. Thus each month will require two enlarge-

ments to complete and the whole year will take 24 operations. Use double-weight paper.

If you want to be fancy, tone some of the pictures sepia or blue to lend variety to the calendar. After the prints are washed and dried they are mounted back to back with dry mounting tissue and a warm iron. Put the tops of the pictures together so the holes punched will be in the top of the photograph.

After mounting, you will have six sheets with pictures on both sides. There are many ways to punch the holes in the top for the ring binders—the writer clamped each complete calendar in a couple of pieces of wood and bored a hole through the ensemble with a  $\frac{1}{8}$ " bit.

The rings used to hold the calendars were purchased from a hobby shop. They come in clear plastic, or colors. Another idea—a local hardware store sells white plastic rings to put on chicken legs which will work well too and are a lot cheaper.



LEFT: THE FINISHED CALENDAR. Plastic rings placed in the holes bored at the top of the picture should be large enough to allow a little space for turning the "leaves." RIGHT: A FINISHED ALBUM. Any type picture, vertical or horizontal, could be used for the cover shot. Other wording besides the name might be included. Covering the cover with Dura-seal protects it from getting dirty, since it can be sponged off.

Now about the album to be given as a gift. Nothing could be more personal than having the recipient's name on the cover. There are many ways to get this name on it. The album illustrated has a cover featuring a vertical picture of beautiful Mt. St. Helens, one of the author's biggest money-winning pictures. The name was made by using a product called "phototype," sold by larger stationery stores. Individual letters are stuck side by side with scotch tape and copied on Kodalith film.

This system entails purchasing a phototype set, which runs around \$15. Another way is to cut the letters out of a magazine ad and paste them on a sheet of white paper and copy them. Or have the person who is to get the gift sign his name on a card in black ink and copy that—thus in effect autographing his own album, although you don't need to tell him what he is signing for.

The St. Helens negative was enlarged on one half of a sheet of 8x10 paper and the name negative was enlarged at the bottom of the other side. This sheet when dry was dry-mounted to a piece of thin cardboard to give it a little stiffness. This can serve as the cover, as is, or you can cover it with a sheet of another stationery-store product called "Durasel." This is like cellophane only it comes in sheets and is comparatively easy to stick onto the photograph. This gives you a slick surface cover that is easy to keep clean and gives your album a more finished and professional look.

Now you have the cover—how about the rest of the album? Have your local paper store cut you 50 or so sheets of gray or black paper 8x10 or whatever size your cover is. Take this to a bookbinder, together with the cover, and have him cut holes in it and bind it with plastic "combs," wire or other gripper.

If you want to do this often, it might be cheaper to buy your own punch and cut the holes yourself. Hoggson & Pettus, New Haven, Conn., sells a special punch that will cut holes for plastic combs, for \$5.50.

If you're going to punch your own holes, put a pencil dot every half inch along the short side of the 8x10 paper and cover. Punch a hole at each dot. Insert the comb by taking each individual "tooth" in your fingers and sticking it through the holes. You may have trouble finding plastic combs for this purpose, although most bookbinders in larger cities use them and will sell the material, in almost any color, for about 50¢ a foot.

This system of using a punch and plastic comb also can be used to put together your 8x10 or 5x7 prints for safe-keeping, or for a portfolio of your best prints to use as a gift. Mount the pictures back to back, as with the calendar, punch the holes and insert the comb—presto, a bound volume of pictures. It is easy to look at, neater and easier to handle than an album and a solution to the problem of what to do with larger size prints that so quickly overflow drawers.

## Personalized Greeting Cards

E. B. SIGLER

The making of personalized greeting cards is simple and one does not have to be an artist to make a very good one. The only requirement is that you begin at an extremely early date so as to have them ready for Xmas.

The first step is selecting a picture that is suitable for your needs. A picture showing the family doing something is one your relatives and friends will like. A fellow once wrote to me thanking me for our Xmas card stating, "It's gratifying to see that the years have treated you so well." Pictures of your home and pictorial scenes will do nicely for the in-between years but start out with the family for the first year.

The picture I chose for my card one year was made from a Kodachrome slide, see Figure 1. In making the negative I put the Kodachrome slide in my enlarger and projected it on Verichrome film. (Be sure to mask the slide in the negative carrier to exclude extraneous light.) To get the correct exposure I used a piece of film as a test strip and developed it, then from this test I made a negative of the desired contrast.

Now that I had the shape of the picture to be used, I made a layout as in Figure 2. I used a sheet of paper which was a multiple of the size of the card I wanted to



Figure 1. The original from a Kodachrome slide.

make. I first outlined the picture area on this sheet. Then I put in the lettering and text. There were some spaces left that needed filling to balance the card. A search of advertisements in the papers and magazines around Xmas time, Xmas wrapping paper, Xmas cards, etc. will yield many designs that can be copied and placed on your layout. Taking a thin piece of tracing

paper and laying it over the design from an old Xmas card (Figure 3) I chose, it was traced easily.

When you have a design you like that is suitable for the available space, place the tracing under your layout on your retouching desk, or if you don't have one, hold against a window and trace in place. This will finish your layout. Then study this carefully for improvements before continuing. Make several layouts if necessary. You want the final results to be as near perfect as possible.

The next step in the process is done in the darkroom. Using a piece of glossy paper, the same size as the layout, the picture is projected onto the space allotted to it. This picture is printed about 15% darker than the desired final results or until there is plenty of detail in the faces of the people in the picture. This picture is fixed, washed and dried flat. (I use a blotter roll for this.) It is best not to ferrotype it as the glossy surface is more difficult to copy and harder to ink.

If you have a retouching desk or a shadow board available, the rest is easy. If you do not have either you can make one as I did. I pulled open the kitchen table about eight inches and placed a piece

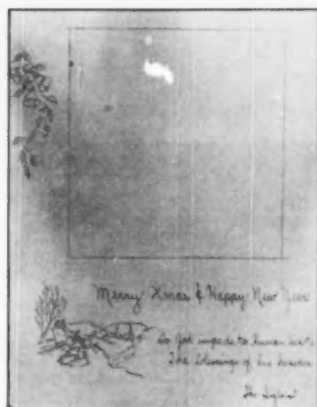


Figure 2. The layout.



Figure 3. The design for the lower left was traced from an old card.



Figure 4. The completed card.

of opal glass over the opening. Then I put a 75 watt lamp about 10 inches below the glass and I was ready to go to work. (Incidentally, this makes a nice retouching stand for negative work.)

First take a ruler and draw light lines with a 3 H pencil for guide lines. Then take the wife's or girl friend's powder puff and dust the surface so that it will take ink. Dust heavy and wipe the powder off gently so as to leave a fine film on the print. Now use a ball point pen and black india ink and put in your lettering. You can purchase ball point pens of various sizes that fit into a common pen holder from any school supply store.

After the lettering is completed dust the remaining area again and place the tracing under the picture on the shadow board. You may trace the design either direct in ink or if you choose first with the 3 H pencil and then ink the pencil lines. I prefer to trace in ink direct. Be careful that you do not fill your pen too full of ink as it might blot on you. It is at this point that you will begin to wish you had used a single weight paper if you have not done so. This completes the enlarged card and after carefully wiping the powder off it is ready to be copied.

In copying use two 45° angle lights of the same size. Measure the reflected light at various points with your meter to be sure it is lighted evenly. A negative slightly more contrasty than usual will be desired as it snaps up the final card. When printing, I let the body (white area) go slightly darker than the border. This seems to give a feeling of tone to the card as a whole. Be sure and leave some border for trimming. My card is printed by projection on a warm tone paper with a soft developer. Finally, with a deckle edged trimmer the finishing touch is added.

By coloring parts of the design with ink, coloring the border or embossing around the edges, many variations and improvements can be made.

PSA JOURNAL, Vol. 16, Nov. 1950

## BOOK REVIEWS

Books of all publishers, including those reviewed, may be purchased from PSA JOURNAL, at list price, postage prepaid.

PRINCETON IN SPRING, Camera Impressions by Samuel Chamberlain, Hastings House, 41 East 50th St., New York. 150 pages, 7x9, illustrated, cloth, \$5.00, 1950.

Beyond a preface, in which the author explains what he was trying to do—present camera impressions of the Princeton University campus from early to late spring—this volume needs no words to tell the story of Old Nassau's architectural beauty. Those who know Princeton will love it, and those who are interested in architectural photography can find new ideas, new treatments, and new inspiration for their camera.

The beautiful Gothic and Colonial architecture of Princeton's buildings are inviting to any photographer. They are pictures in themselves. However, Chamberlain has exercised his camera magic on some of the bastard architecture, which seems to invade every campus sooner or later, and has transformed even these buildings into things of beauty.

For the photographer who is not particularly interested in Princeton, but would like to see how a camera artist melds seasons, light, shade, and architecture into exquisite pictures, the book is most satisfying. For enjoyment of the photographs, none will miss the words.

GRAND CANYON, by Joyce and Josef Muench, Hastings House, 41 East 50th St., New York, 101 pages, 5½x8, 116 photographic illustrations, cloth, \$2.75, 1950.

Joyce, who writes the words, and Josef, who makes the photographs, describe this book as an "impression of the Grand Canyon." The impression leaves the reader somewhat breathless, just as does the first view of Nature's biggest ditch.

Actually, the book is more than an im-

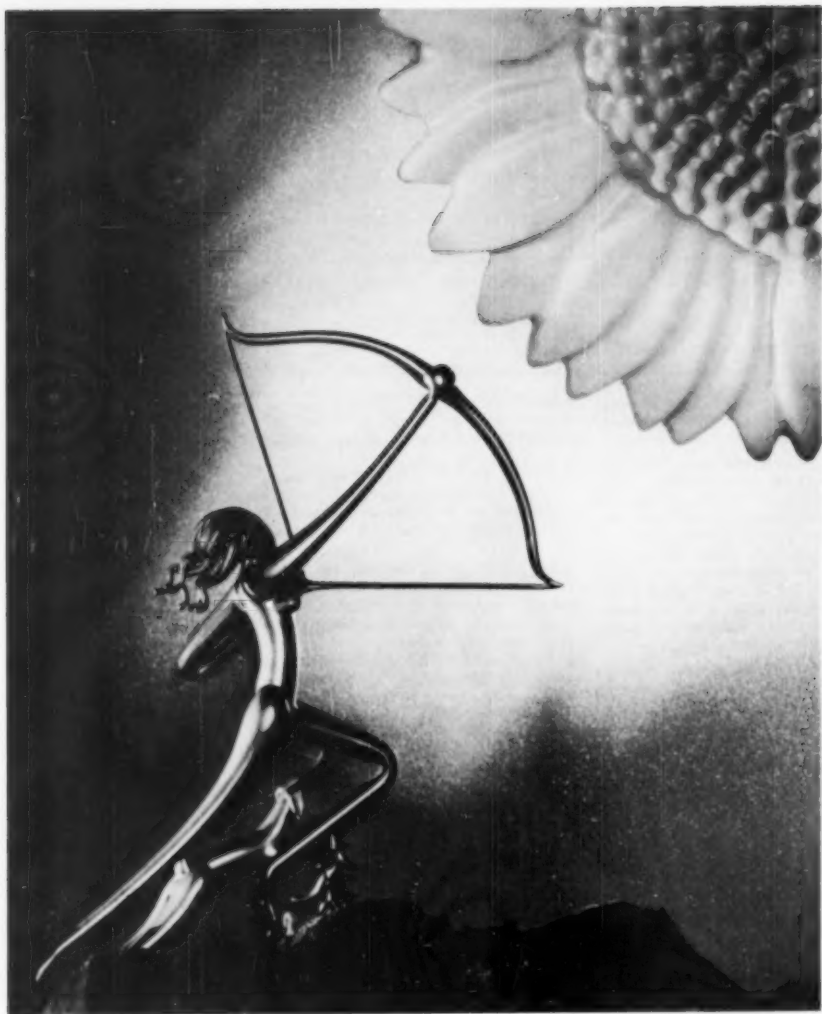
pression. It is a photographic study of Grand Canyon in all its beautiful aspects made by a writer and a photographer who love every inch of the place, and reveal their affection in every word and picture.

Photographers who visit such spectacles in the hope of shooting something the postcard makers have overlooked can learn plenty from Josef Muench, who has been photographing the Canyon for many years and whose pictures display a warmth and individualistic distinction that are peculiarly Muench and really remarkable. Indeed, photographers bound for the Canyon to get pictures none other has found can study Muench with benefit. This book is the photographer's Baedeker, each photograph being identified as to location. They need not worry about duplicating the Muench pictures. As Joyce explains, Grand Canyon National Park still challenges the explorer.

MASTERPIECES FROM AMERICAN PHOTOGRAPHY, Vol. III, Masterworks of Photography Library, American Photographic Publishing Co., Minneapolis, Minn., 82 pages, 7¼x9½, illustrated, paper, \$1.50, 1950.

A collection of outstanding photographs from the files of "American Photography," accompanied by textual matter which goes far to explain why these pictures have achieved acceptance and fame. No pretense is made that these are other than pictorial photographs; indeed, the volume indicates that a beautiful picture is its own adequate reason for being, and establishes the premise that, however violent the argument, pictorial photography is a fine art.

This is a most helpful book for the beginning pictorialist. It shows and explains to him some of the finest examples of pictorialism. The numerous pictures are the work, among others, of McKee, Firth, Stanley, Frith, Missonne, Crossett, Custis, Fassbender, Fraprie, Bodine, Vondell, Chiesa, Hammond. Subjects include children, marines, architecture, people, landscapes, still life, and general.



"SCHERZO"

Rex Frost

*From The 1950 FSA International Exhibition of Photography*

## Rendezvous at Jenny Lake

CATHERINE R. CONGDON  
Napa, California

About a year ago, F. L. Purrington of Wheaton, Illinois, and a member of American Portfolio No. 19, tossed the idea in the Portfolio Notebook that the members of this circle get together at Jenny Lake in the Teton National Park in 1950. We all had a lot of fun playing with the idea, and some of us actually made it. The members of the circle detailed me to write an article covering the "gathering of our clan" at Jenny Lake in the hope that members of other portfolio circles would also enjoy it.

A log bridge crossing between Jenny and String Lakes leads on to the Cascade Canyon and Indian Paintbrush Canyon trails; and the view here causes the group to pause in admiration.  
Photograph by F. L. Purrington



It was evening, July 4th, 1950. But here, about this mountain lodge, glaring displays of the Fourth were nowhere in evidence. Nevertheless, a significant event was taking place.

It was peaceful in the room where the four were gathered, quiet, except for the gentle hum of dinner talk from many tables. Out of the wide windows of the rustic woodland dining room could be seen meadows and pines on which a gentle rain was falling. And beyond, towering majestically above all else, the snowy peaks of the Grand Tetons. Our four were engrossed in a discussion of the problem of camera clubs, when suddenly a friendly looking man leaned over the corner of the table, "Give your names, but not your addresses," said he with a smile. The four looked up. "Frank," said they. And so it was—Franklin L. Purrington. And then he recognized them by name: Edith Royky, APSA, Helen Albertson, Carl and Catherine Congdon, portfolio members. By writing and pictures all these people knew each other and now, this day, one by one had come the actual meeting face to face. For here, a dream, a remote misty thing of two years before, had become a reality.

It all started when some beautiful mountain scenes appeared in the folders of Pictorial Portfolio 19, and it was found that among the members were several mountain enthusiasts. Mountain talk followed. And then, the suggestion in the notebook by Frank that the portfolioists meet in the Grand Teton National Park in Wyoming, at Jenny Lake, in July 1950. Of the fifteen members, there were others who wished to keep the rendezvous but were unable to do so.

A very important desk was vacant in Chicago during the absence of Frank, who is a two-star exhibitor and a member of two portfolios. Frank's work is well known in his chosen field. Mrs. Purrington accompanied the group to lend her quiet charm.

Edith, a three-star exhibitor, in spite of a busy career, in some manner finds time to belong to eight portfolios. She is the general secretary of three International Portfolios as well as being the secretary to two American Portfolios.

Helen, a one-star exhibitor, is a little on the busy side also, as she is a member of five portfolios including one International and is secretary of two. Both Edith and Helen are also active in the Sioux City (Iowa) Camera Club.

Carl and Catherine deserted Napa Valley in California to cross the high Sierras and the Nevada and Utah deserts to meet the group at Jenny Lake. With them came Molly, a happy little tan pooch with long ears and wagging tail.

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PSA JOURNAL, Vol. 16, Nov. 1950

### CAMERA CLUB JUDGING SERVICE

W. Dovel LeSage, APSA, *Director*  
501 Tenth Avenue, Huntington 1, W. Va.

### PERSONALIZED PRINT ANALYSIS

J. Elwood Armstrong, APSA, *Director*  
17402 Monica, Detroit 21, Michigan

### PORTFOLIO OF PORTFOLIOS

Dennis R. Anderson, *Director*  
1219 Race Street, New Castle, Indiana

### SALON PRACTICES

Ralph L. Mahon, APSA, *Director*  
260 Forest Avenue, Elmhurst, Illinois

### RECORDED LECTURES

Dr. C. F. Cochran, *Director*  
3946 N. Lawndale Ave., Chicago 18, Illinois

### PEN PALS

Major E. J. Hobbs, *Director*  
1673 Union Commerce Bldg., Cleveland, O.

### AWARD OF MERIT

Warren W. Lewis, *Director*  
2055 No. Sedgwick St., Chicago 14, Ill.

### ART

Doris Martha Weber, APSA, *Director*  
2024 East 80th Street, Cleveland 6, Ohio

### MEMBERSHIP

H. Jack Jones, *Director*  
P. O. Box 220, Montgomery 1, Alabama

### ORGANIZATION

John R. Hogan, Hon. PSA, FPSA, *Director*  
1528 Walnut Street, Philadelphia 2, Penna.



It was expected that Johnny Tellasha would also be present. Johnny is well known in Number 19 for his splendid mountain photography and one of those who originally planned on making the trip. Circumstances prevented his arrival but the Congdons did have the pleasure of meeting Johnny and his wife Ruby, and of viewing some of his work at their home in Elko, Nevada. A membership in a PSA Portfolio brings you friends along the highways and byways thruout the world.

Six then, had gathered in this wooded valley 'neath the mighty Tetons. What better place than this for nature-loving photographers to meet. Formed in many ages past by tumultuous movements of the earth and glaciers acting on the rock, these precipitous slopes and peaks now stand in awe-inspiring grandeur, draped and decorated with sparkling snow, and lifting their crests into a deep blue heaven rich with floating white clouds. Seemingly they rise from the tranquil blue waters of the lakes—Jenny, Leigh, String and Jackson. The rich greens of pine, fir and spruce contrast with the bright colors of hundreds of varieties of wildflowers. Delicate shades and tints are many in every woodland glade. So met here, near the shores of Jenny Lake, this group of photographers—their cameras ready, their thoughts on the splendor about them, and feet eager to be off tramping on the woodland trails. Each evening, after attending the Forest Ranger Campfire Program, the group met for a powwow; friendly meetings with chatter and refreshments, studying of trail maps, and laying of plans for the next few days excursions.

The trails led to many a wondrous view of lakes and mountain peaks and rushing water falls. Flower-bedecked canyons and meadows were many; and cascades tumbled merrily down the slopes and through the woods. Wild life was there too. Moose in the marshy meadows, deer in the fields, active little squirrels and chipmunks dashing here and there, and the many colored birds singing as they went about their day's activities.

By a trailside and under a rock, dwelt a marmot. His front porch consisted of a flat rock. It was here that Helen discovered him. Enticing him with gentle words and a feast of raisins on his porch she coaxed him out time and again to have his portrait taken. Edith and Helen worked together on many a flower, patiently arranging the background, cameras and accessories, to add more flower slides to their extensive collection. And Frank took the load off his back many times to set up tripod and camera and carefully compose another view of the beautiful scene around him.

All too soon came the days of departure, when in twos they left these mountains. Thus were the Tetons, and lakes, and all this marvelous country photographed by all; and such was their pleasure that plans are already in mind for summers to follow. "Push for La Push (Washington) in '51" is a new motto that will ring thru the notebook of Portfolio 19, and "Yosemite in '52" is already being heard.



DR. GLENN ADAMS, APSA, Associate Editor

Manuel Ampudia, CFM, Club Fotográfico de Mexico, is preparing a representative collection of prints to be sent to the United States for exhibition throughout the country. These pictures will not only show the lovely Mexican scenery, churches and lakes, but many of the prints will portray Mexican peasant life with the unique costumes and customs of that country. This exhibit will be in exchange for exhibit No. 2 from the Southern California Area, now being prepared by M. M. Deaderick, APSA. The first show from Southern California is now creating a great deal of interest in Italy.

Representative collections of American prints are badly needed for exchange with foreign countries. Foreign shows are coming in faster than American shows can be assembled for exchange. Each collection of prints should come from a group and not a single club, limiting our American Exhibits to larger communities. However, if for example, an exhibit was being assembled in Atlanta, Georgia, there is no reason why well known salon exhibitors from smaller towns within a radius of several hundred miles should not be invited to participate by sending their prints.

American shows assembled in many of our larger cities have been sent abroad. Among these are New York, Chicago, St. Louis, Cincinnati, State of Washington, Southern California, Milwaukee, etc. No collections have ever been received from such localities as Boston, Philadelphia, Washington, D. C., New England, Cleveland, Dallas, San Francisco, Atlanta, New Orleans, Miami, etc. Correspondence is invited from pictorialists from any of these

#### SPECIAL NOTICE

Camera clubs and regional councils may now see any foreign shows merely by paying transportation charges both ways from St. Louis. The service fee has been abolished. The Shows will be sent to clubs express collect and should be returned post paid.

The following shows are now available: AUSTRALIA, FRANCIS WU SHOW FROM CHINA, HONG KONG, ITALIAN, etc.

Please address all inquiries for foreign shows to Fred C. Kirby, Asst. Director of Foreign Exhibits, 512 Missouri Pacific Building, 13th and Olive Sts., St. Louis 3, Mo.

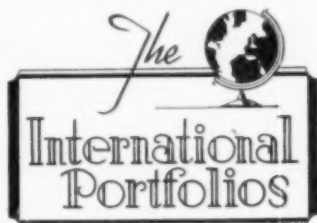
or other communities concerning possible exhibits.

All inquiries concerning foreign exhibits should be addressed to the Director, Dr. Glenn Adams, APSA, or to the Assistant Director, Fred C. Kirby.

#### A New Assistant Director

This department is fortunate indeed in the appointment of Fred C. Kirby, of St. Louis, as Assistant Director to take the place of George Willson, former Assistant Director, who has been recalled into the Navy. Mr. Kirby is busy with the St. Louis International Salon and the new Missouri Salon, since he is chairman of both, but the old saying that "if you want a job done and well, get a busy man to do it," applies to Fred.

All of us will wish George Willson a speedy return from his naval duties. His work as Assistant Director of Foreign Exhibits was well done and the sincere thanks of this department go to him.



DR. WILLIAM F. SMALL, Associate Editor

Apropos of the PSA Convention in Baltimore, it might be interesting to note that under date of September 27th, 1890. Anthony's Photographic Bulletin makes mention of the following: "We note with pleasure that the Society of Amateurs of Baltimore have formed a club in connection with the work of the Society, which has provided itself commodious quarters for practical work and experimental purposes. It is provided with dark-rooms and the necessary paraphernalia for photography and is lighted by electricity. Much interest is manifested in this departure and the club is to be congratulated on its success."

Word comes from Leo Lyons that the Circle No. 1 prints, Circuit No. 2, have completed the circuit in Australia and have been returned to Harold Larsen in New Zealand.

#### Belgian-American Circle

The First Circle of the Belgian-American Portfolio is definitely under way. Hugh Montgomery, general secretary, writes the members:

At long last we are about to get under way with the Belgian-American Portfolio. It has taken many months, but despite various set-backs in Belgium. Mr. Victor Lontie, our secretary over there, has just written that he has finally obtained a full circle of fine photographers and is ready to begin operations.

All data has been transferred to the notebook and our prints will be shipped to Belgium in a few days. Mr. Lontie has requested that we let him hold his first set of prints until ours arrive, because he would like to see just how we assemble the thing, to better enable him to grasp the full

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idea. You see we have corresponded back and forth very much on various aspects of International Portfolios and the Belgians have had difficulty in digesting all the information we have sent them.

The American members, 1st Circle, are: Mrs. Andrew Robinson, Milwaukee; Wm. R. Hutchinson, Newburgh, N. Y.; Chas. S. Van Leuvan, Middletown, N. Y.; Dan Stewart, Fresno, Calif.; Kent W. Bartlett, Glendale, Calif.; Burton D. Holley, Downers Grove, Ill.; Mrs. Caryl R. Firth, Trappe, Md.; Samuel F. Davis, Houston, Texas; Horace Perry, Montgomery, Ala.; Hugh N. Montgomery, Birmingham, Ala., Sec'y.

### *Dominican-American News*

Burton Holley sent us a "tear sheet" from "El-Caribe," the Trujillo city newspaper.

Not being able to read Spanish, we managed by aid of several reproductions of salon prints to dig out the fact that "El-Caribe" devoted five full pages to reproductions from the Dominican-American Portfolio.

The complete story of the portfolio system was told, starting with the first Anglo-American formed by Cecil Blay and Burton Holley in 1944. The article covered the story of the formation of the Dominican-American by Ralph Ross and Juan Ulises Garcia, with Sten Anderson as American Secretary and Garcia as Secretary of the Dominican section.

Each of the following PSA members had a print reproduced and it was interesting to see the variety of subject matter and the way it was handled: Burton Holley and Harry Shigeta were the American members presented; Juan Jimenez Rosa, Dr. Louis Manon Valdez and Juan Ulises Garcia of Trujillo City; Angel de Moya and Ramon Ferrera of Havana; and Cesar Anton Lithgow, Dr. Frederico Lithgow and James Alexander Santiago.

### *A New Idea?*

Portfolios apparently are not so new—see what happened in 1886 as reported by Anthony's Photographic Bulletin:

We have recently seen the last album of the Postal Photographic Club, and though we note considerable progress among some of its more recent members, we don't think it is a good set of examples of the club's work. We believe this is principally due to the use of poor lenses and the ill-use of some good ones. There are fifty prints in the album varying from about 1 1/2 inches to 9 1/2 inches in size. A few of these are quite artistic in composition but poor in either the prints or the negative.

## HIGHLIGHTS FROM Portrait Portfolios

PAUL J. WOLFE, Associate Editor

Portrait Portfolio No. 10 welcomes as new members to their group Walter J. Husband, Edward C. Dorsey, Henry C. Sollman, Ruth Hare, R. Wilson Voorhees and Lloyd D. Witter. A new experiment is being tried with this portfolio. Black and white prints together with hand-colored prints are being included in it. Members have been requested to advise if they approve or not.

Richard H. Stansfield, 415 North Ave., Aurora, Ill., of No. 12 writes that he uses PSA JOURNAL, Vol. 16, Nov. 1950

the Germain formula for film development to obtain higher quality prints, smoother skin and better tonal gradations. He will be glad to send the formula to any member of any Portrait Portfolio.

Doc Small, of No. 12 and Newburgh, N. Y., wants to know if it wouldn't be a swell idea when a member has used a pretty girl as a model to include her telephone number on the data sheet. You know, Doc, we think you got something there!

Excuse Kathryn Wheeler's red face. She bought a new Speed Graphic camera, fresh film, flash lamps and sallied forth in Baltimore to take more than twenty-four portraits with her heart singing gayly. She applied a lot of the principles she learned from portrait portfolio comments and was certain of superb portraits to submit in No. 12. She'll swear they were correctly developed, but guess what—all blank! Her alibi, shutter not working.

Dorothy E. Kilmer, 31 Chestnut St., Gloversville, N. Y., has accepted the office of secretary for Portrait Portfolio No. 2.

R. E. Collins, secretary for No. 6, comes through with a grand idea. He has placed on the inside cover of the notebook an envelope labeled "Bulletins and Suggestions." It has paid dividends already. Jess R. Baker of Ontario, Oregon, has suggested: "The commentator (Edgar Obama for No. 6) should be allowed to enter 11x14's mounted or unmounted as he sees fit. His prints are worth the cost of this portfolio. They are superb!" Ray Wolfe of Portland, Oregon, makes this remark: "Nothing kills a sale quicker to a newspaper than a dark background on any photo. We spend a lot of time each day in our art department, and all newspaper art departments do, removing dark backgrounds with brush or air brush. Every week the majority of bride photos come in with dark backgrounds, which are not suitable for coarse screen newspaper reproduction. They have to be lightened up."

Congratulations to E. F. Lee, Jr., of Portrait Portfolio No. 6, who earned a merit from the Photographers' Association of America for his print, "Jack," which first appeared in a portrait portfolio.

Welcome new members to No. 12: Walter Maurer, Newtown, Conn.; A. W. Bartel, Montebello, Calif.; Herb Jackson, Signal Mountain, Tenn.; and Dr. A. W. Biber, Spartanburg, S. C.

Wisdom words from Commentator Edgar L. Obama, APSA, of Dodgeville, Wis.: "We keep a sign over our checking desk which says, 'Never expect a customer to accept what you would not.' This is a good maxim in salon and competition work. Keep an objective point of view. Think from the standpoint of the print belonging to someone else. The print depicting ones own baby distorts the view and like a mother, we are apt to see only the good points." And this: "I would never attempt a print room vignette as it lacks stability and never gets anywhere in a competition." Another: "If you do not have a spot light to set exactly as you wish (on the background) for the finished print, it is better to use a plain ground with

a flat even light and burn in the corners of the print. Don't get the ground too light though, as whiteness around the head and darkness grading out to the corners can get too contrasty and be very distracting." And: "In the studio we try to light from the short side of the face and be very sure the illumination reaches the eyes of the subject." And finally: "A dark ground is used for older people and a light airy ground for the young. Even with older folks, we use a light on the dark ground for some relief." Thanks, too, Edgar, for an excellent job in commentating.

Any member of the Pictorial Division may join a Portrait Portfolio group. For information write Paul J. Wolfe, Director, 124 E. Jefferson St., Butler, Pa.



EVELYN M. ROBBINS, Associate Editor

New blood. Starting with this issue this department will be under new management. It is with no little regret that I make this announcement. I have enjoyed my job under this heading for a long time. I have kept my superiors fooled longer than I expected I would.

Yes, I regret having to pass the honor along to someone else. But there are compensations. First of all I am very happy with the fortunate selection of my successor. Secondly, I am enthusiastic about my new job. You will find me over there under a new heading. The implications of the new activity are challenging and I expect them to be very rewarding. They have, in fact, been rewarding already. The response, the cooperation, and the encouragement have been heart warming indeed.

Oh, I beg your pardon. Here I am talking about myself when I should introduce you two. Reader, may I present Miss Robbins. Evelyn, all these nice folks are going to read what you send in each month. Evelyn Robbins is from Springfield, Illinois, where she is the perennial secretary of the Capitol City Camera Club and has been made secretary of the newly organized Central Illinois Camera Clubs Association. She has been active in American Portfolios and serves as a portfolio secretary. Many of you have seen her on the reception desk at the conventions as she is on the reception committee. In this job she is not a secretary. And in her new job here she will be an Associate Editor and not a secretary. And she has just given up a secretarial job for a job in photography. Suppose this is a new trend away from secretarship?

You people have been grand to me with

your help and patience. I hope that you continue in the same spirit of cooperation with your new Associate Editor.

In case you gathered from the above chatter about secretaryship and such that Evelyn is only an "organization" photographer whose interest is in fellowship and organizations only, let me put you straight. She makes pictures too. She is a winner of a Portfolio Medal and is on the road toward accumulating a salon record. And her new job with the State of Illinois involves photography and darkroom work, including color prints. Her combination of interests and abilities should suit her for this editorship. I'll see you folks over there in the TAPE TALK section, and Evelyn . . . good luck—Doc.

### *Cbirps from the Robbins*

"Hello" to each and everyone of you. I'm honored that you have asked me to do this job. I've had so much personal pleasure and help from the portfolios to which I belong, that I'm happy to do whatever I can to help the activity along. I'm hoping sincerely that you will all consider yourselves my assistants, and send anything to me that you think will fit into "our" column. I'm going to need your help and cooperation—and that I know I have.

It is quite a tough assignment to follow in the footsteps of Spee Wright, Dovel LeSage and Doc Cochran—they did such a wonderful job. It is my earnest wish that I may "carry on" the job and uphold the standard of quality which they have set for those who will follow.

### *New Words on an Old Problem*

There is one thing that I've found to be most urgent in the portfolio circuits, and that is to notify the circle secretary immediately when we change our address, or if we are going to be away on a vacation when the portfolio is scheduled to arrive.

Your circle secretary will do everything possible to arrange delivery of the portfolio to you, without loss of time in an express office due to address difficulty, and at a time when you will be able to handle it without delay—thereby keeping the portfolios moving. The more closely we can keep to the schedule of time allotted, the more often we will receive the portfolio!

If you are like I am, there is certainly quite a thrill in receiving a portfolio on (or very near) the date when it is due. Isn't it a grand feeling to plan certain evenings for the portfolio, just as you do for any other friends' visit, and not be disappointed? Of course, there is little we can do about the delays that have been cropping up frequently in the mail system recently, but at least if we do our part—our consciences will be clear knowing we have tried. Let us make sure we do our part.

Here is something to which I wish all portfolio members would give just a little thought.

Probably all of you have seen the time when the notebook arrived with just a short note from one, or possibly several,

simply stating "nothing much to tell you this time," or perhaps there is no note at all. Nine chances out of ten, somewhere along the line in the circuit someone has mentioned in their letter a very real problem (to them at any rate).

Now here is the "thought for the day" to you folks who haven't taken the few minutes to write your bit in the notebook—did you ever stop to think that perhaps you are the only one in all that portfolio circle who can answer that poor fellow's question? You couldn't know at that time, because the portfolio hasn't completed its circuit—therefore, the question goes unanswered.

Let's all take just a minute to help each other—then we can all have fun with photography.

One of the wonderful things about the portfolios it seems to me are the friends you make—yes, when the portfolio arrives it is like a visit of fourteen friends with whom you can relax and talk to your heart's content about your mutual love, photography.

If you've ever been to a PSA Convention you will know what I mean when I say that it is the thrill of a lifetime to have someone walk up to you and say, "Hello, John! I'm Joe Doakes from Podunk—you know, Portfolio No. 902." It is just like welcoming home an old friend you haven't seen for a long while (though chances are you've never met before in person!).

Before you know it, another arrives, and another, until perhaps there are six or eight or even more representatives from a portfolio circle there taking part in the full session that you've all longed for these many months—and the portfolio has become a real and living group.

### *The (Almost!) Forgotten Man*

All of us, I think, feel pretty grateful to the man or woman who takes a lot of valuable time to act as commentator of our portfolio.

Deep down in our hearts, we feel a heap of gratitude—but I wonder how many of us have ever let a commentator know just how much we appreciate his efforts in our behalf, and how helpful he has been to us. Grateful as we are, I am afraid that too many of us continue to be silently grateful.

I have the privilege of knowing a number of commentators, and it has been quite amazing to me to see how seriously they take their work, how much time they put in on it, and how downright interested they are in each and every member of the portfolio. Honestly, gang, the average commentator acts and talks as though the members of his (or her!) portfolio were the commentator's own kids.

All of us, even commentators, are human, I guess, and being human, a pat on the back is one of the most appreciated of all gestures—yet it costs us nothing.

I think it would be a swell idea if all of us would remember to send our commentators a very special and a very warm Christmas card this year—not a cold and formal Christmas card, perhaps, but a real, warm, and appreciative Christmas greeting.

If your commentators are as swell as mine are, they certainly deserve every pat on the back that you and I can give them.

How's about it!

Did I hear you say that it sounds like I'm "sold" on the portfolios? You are absolutely right—I am! Here is what I wish you would all do—first of all, tell your friends about the portfolios and invite them to join. Secondly, be sure to send along to me any suggestions and items you think would be of interest in "our" column. Let's keep it "humming"!

### *Random Thoughts*

E. R. CHRISTHILF, Hon.PSA, APSA

I wonder how many members of the portfolios pay any attention to the three lists in each portfolio notebook—prints in the comment section, prints in removal section, and prints placed in collecting section. On the last named list the members are urged to enter the title of the new print placed in the collecting section as this is our only means of checking the contents of the collection sections.

In spite of repeated instructions many of these lists come back with the greater portion left blank. Some have even come back with no entries at all on the page. We do not make up these lists for lack of something else to do. They are in the notebook for a definite reason—for from these sheets you are able to check the contents of the three sections of the portfolio when it reaches you and to thus notify the circle secretary and the director should any prints be missing.

We have run into a problem within the past few weeks which makes it a "must" for each member to check these lists carefully and to make sure that the prints are in the respective print folders. It also becomes a "must" for each member to enter on the sheet in the notebook the title of the new print that is placed in the collecting section. We will carry our instructions still further and ask that each member sign his name or initials on the removal sheet after the title of his print when he removes his print from the portfolio. Further we ask that each member make a check of all prints in all three sections before sending in the arrival card so that he can note on the card whether or not the prints are intact.

All this has been brought about by a condition that has just developed. A portfolio shipped to the circle secretary in Milwaukee arrived with two prints missing but with the prints folders okay. A day or two later another portfolio shipped to the circle secretary in Scotland, S. D., arrived with three prints and comment sheets missing but with the print folders left in. Then came the biggest blow of all, Portfolio No. 19 was shipped to its secretary, Edith M. Royky, APSA, in Sioux City, Iowa, and on its arrival there it was found that the entire new comment section was missing along with other supplies, and weighed on its arrival over two pounds less than it did when the shipment left Evanston, thus indicating that the portfolio had been

opened in transit and the contents tampered with. This last episode has made it necessary to write each member of the circle to secure replacement prints and then to have the commentator re-evaluate them before the next circuit can be set up. In the meantime the Railway Express is investigating, but such investigations take time. Claims have also been entered against Railway Express.

The only way that we can fight this condition is to know but quick when prints are missing and at what point in the circuit the loss actually occurred. With this information we can then press claim against the Express Agency, which we will do in every case where actual loss is reported with authentic supporting data.

So, effective at once, we ask that each member carefully check the contents of the portfolio on arrival and to notify both the circle secretary and the director if any prints are missing, giving the name of the print maker and the title of the missing print. Save your express receipts for they will be needed if a claim is to be filed.

So, finally, do not forget to sign for the removal of your print in the removal section and to also enter the title of the new print that you place in the collection section.

### "Star Dust"

A monthly column devoted to the "Wit and Wisdom" of the Stars as taken from the Notebooks in the Star Exhibitor Portfolios.

ROY E. LINDAHL, Gen. Sec'y.  
PSA Star Exhibitor Portfolios

Follow this column for the next few months for running comments on the highly controversial subject of photography as one of the Arts by those who are and have been on the inside.

You will be interested in what they have to say about such things as trends, the salons, the judges, the museums and directors and their reaction to photographic exhibitions as they are conducted today.

A. Aubrey Bodine, FPSA, starts things moving with comments relative to his picture, "Ocean Ballet," as follows:

I will probably never enter this print in another salon for several reasons, mainly, because it is not worth gambling that the judges are fully aware of the difficulty that one encounters in making this type of shot. Anyone who has tried it knows how extremely difficult it is to shoot at the peak of the leap, stopping movement, and above all, getting the subject sharp. If this has been overcome either a hand, arm, foot, leg or often a strand of the hair, to say nothing of the lack of a pleasant expression, will mar the final results.

I accomplished all of this to my satisfaction while standing in the Atlantic Ocean, even to the extent of having the girl's fingers and toes correct—by using the long lens to get perspective and swinging the camera with the figure to avoid movement.

I sent this to Pittsburgh thinking it a good example of Pictorial Action, which all of the salons so woefully lack. The judges were, "A," who makes beautiful static swimming hole shots, and I thought he would appreciate the problems encountered. Judge "B" makes snow shots and must have attempted to photograph a skier, and seemed to be a sympathetic prospect. Judge "C," I felt, would recognize a dance picture that was different from the average. "Yes, you guessed it



FULL DRESS

R. A. Parker

—it was thrown out, and the other three were accepted. They were by no means so difficult to make. I might add that this was what I had anticipated, but the fact remains that the conditions in salons today are reaching a low ebb. One could go back to the same spot, drive two stakes into the sand, shoot it and hang it any place. This is not photography going ahead, but backward!

I appreciate the fact, that the Judges had a right to toss out anything they chose, and undoubtedly were quite sincere in their opinions. My chief complaint is, that in this case as well as many others, Judges never seemingly make any great effort to look for anything but the hackneyed and trite subjects.

Now, for the brighter side—at the same time, I sent a duplicate print to the Lens Camera Club's 8th National Salon and it was accepted, but the climax was, that it received first prize. Those Judges thought it was the best print in the show!

Next month: Read what P. H. Oelman and John Hogan have to say on the subject.

### Portfolio Medal Award

Once more we swing to the West Coast for our Portfolio Medal Award winner—this time, Richard A. Parker, 8584 Horner Street, Los Angeles 35, California, a member of PSA Pictorial Portfolio No. 50. His print, reproduced herewith, had travelled in the portfolio prior to its submission and acceptance by the Fifth Chicago International Nature Salon.

The winning picture was made on a Ciroflex camera, exposed by meter. The negative was on Plus X film, developed in Microdol. The print was made on Varigam and developed in Nacco 55, a ready mixed developer available in Los Angeles.

In writing about his print, Dick says that the picture titled "Full Dress" was a fortunate shot that he made in the zoo at San Diego, California. Birds are allowed freedom of the zoo area in Balboa Park and while one may see a peacock with tail feathers fanned every now and then if he is a regular visitor and waits long enough, they usually "take off" if one attempts to get close enough for a satisfactory picture.

On this visit Dick saw a cock stalking a hen down in the glen and started out to get several shots from a human interest angle. After taking two shots he succeeded in getting almost in front of the pair and

the hen walked out of range while the cock walked straight towards Dick. He stood still just long enough for Dick to snap the shutter and then left for his original interest. Dick feels that he was doubly fortunate, first in that the bird really came to him, and second that it occurred in an area protected from the breeze which allowed a hand-held camera to catch the detail in the feathers.

### Notes from the Notebooks

E. R. CHRISTILF, Hon.PSA, APSA

Paul Pratte, FPSA, Commentator of Pictorial Portfolio No. 38 feels that many portfolio members place too much emphasis on print quality and not enough on negative quality. In the notebook of Portfolio No. 38 he has written:

I believe that we have stressed the printing process far too much as a means of getting print quality. We do not talk about the negative enough; in fact, we seem to sort of take it for granted that all negatives are normal and that the fault lies in the printing process if a good workmanlike job is not obtained.

There is no question but that a normal contrast negative will produce a far more pictorial print on slow chlorobromide papers than it will on the fast bromide papers. It seems to be quite common for many photographers to experiment continuously with various negative developers without learning the properties of any of them sufficiently to standardize on any one and then always come up with a normal contrast negative (.7 to .9 gamma, depending upon the characteristics of your own enlarger). It is a well known fact that the range of any paper is far too short to print the full range of any film completely developed (gamma infinity) so the development of any negative is always a compromise. If you follow the manufacturer's directions the film developer will produce a normal contrast negative. There are times when it should be varied. For instance, if you are photographing a very contrasty subject, normal procedure will give you a negative which could not be compressed into the tone range of any paper. By overexposing such a scene 100% and by developing to about 50 to 60% of the normal developing time, the range of the negative will be compressed to such an extent that it will fit the paper. For a flat lighted subject the procedure can be reversed. Experimentation with exposure and developing times will soon show you how to manipulate both to get the best results. This is quite an involved subject but it is more important in obtaining good print quality than the printing process itself. The old adage "if it ain't on the negative, you can't print it" is very true.

### TAPE TALK The Recorded Lecture Program

DR. C. F. COCHRAN, Associate Editor

Over in the American Portfolios section of *The Folio* last month the Recorded Lecture Program was announced. Now I have moved into a new department and the American Portfolios department is under the guidance of Evelyn Robbins.

To repeat, briefly, the announcement made last month, the recorded lectures are a tape recording of a lecture, illustrated by standard 2x2 black-and-white slides. These are made available to camera clubs at a small cost. Actually there is no fee for the use of one of these talks in your club but a service charge is made to partially defray



the costs of production of these programs. Some of the best talent in the country has donated their time and a great deal of work to make these available to you as a service of the Pictorial Division.

The service charge is variable according to the classification of your club. Clubs which are members of PSA and of the Pictorial Division may secure a recorded program with a set of slides upon payment of \$6.50. If a club is a member of PSA but not affiliated with the Pictorial Division the cost is one dollar more or \$7.50. This dollar represents the cost of Division affiliation so it may be cheaper in the long run to simply take out affiliation so that there will be no extra dollar on lectures ordered later. If a club or group which is not a member of PSA wants a lecture, they may have it upon payment of a flat charge of \$10.00 per lecture and a deposit of \$25.00. In other words \$35.00 should accompany an order and \$25.00 will be refunded when the tape and slides are returned. To summarize the charges will be as follows:

PSA clubs with PD affiliation	\$6.50
PSA clubs without PD affiliation	7.50
Non PSA clubs or groups	35.00
(Non PSA charge subject to \$25.00 refund upon safe return of lecture.)	

There is another item of expense which should be mentioned and that is express charges. All lectures will be shipped both ways by express collect. In this way the expense of transportation is shared by the activity and by the recipient club. Express charges will probably be, on the average, something less than \$1.25. Of course, this is only a rough estimate. Obviously, it would cost more to ship a program a thousand miles than it would to ship it forty miles. But the best estimate we have is that the shipping cost will be somewhere between a dollar and a dollar and a quarter.

## Catalogue

Pictorial Division Recorded Lectures announced for release this month are listed below.

### An Analysis of Recognized Salon Prints RAGNAR HEDENVALL, APSA

Lecture No. 1 is an analysis of a selection of 31 prints from the Sixth Chicago International. Here are the top prints from one of the top salons in the country. Hedenvall comments on them with an insight and understanding which clearly points out why they are good and why they were successful. In the course of such analysis many points are made clear as to what makes a print a good one. In watching the beautiful reproductions of these prints and listening to the concise evaluation of them by the speaker, many questions are answered and much useful know-how is gained.

For years Mr. Hedenvall has been a well known figure in photographic circles and has been much in demand in the midwest as a speaker and print analyst. Now it is possible, by means of the tape recorder, to have him in your own club.

### Commentary on Recognized Prints MORRIS GURRIE

Lecture No. 2 follows the pattern of No. 1. Here again we have an enviable selection of accepted prints from the Sixth Chicago International. Mr. Gurrie has selected a different set of slides on which to comment. As is inevitable the comments of one man are made with a different approach than the comments of another. And the comments in No. 2 are made by a man who carries considerable authority. Mr. Gurrie is also widely known for his helpful and accurate appraisal of pictures.

Gurrie will be remembered as a speaker, a judge, and an author. His book on enlarging, recently published, is meeting with success and is providing help to many a darkroom. Listening to him on a Recorded Lecture will offer help which most of us can use. Long experience as a teacher has given the speaker a background which suits this new medium admirably. Book him for one of your meetings this season.

### Photography of the Nude P. H. OELMAN, FPSA

The mention of the above title and speaker should be enough recommendation for this talk. But first a word about the lecture itself. This is not numbered uniformly with the rest of our programs. "Photography of the Nude" is a special program and special instructions should be given. First of all, this Recorded Lecture is available from Mr. Oelman directly and not through the regular channels set up for the distribution of the other programs. Also, and this is important, the cost will be more. For the present if you wish this talk, contact Mr. Oelman first and not the office of the Recorded Lecture Program.

## RECORDED LECTURES

The Recorded Lecture Program of the Pictorial Division offers the following programs for your club:

No. 1. "An Analysis of Recognized Salon Prints." By Ragnar Hedenvall, APSA

No. 2. "Commentary on Recognized Prints." By Morris Gurrie

A service charge will be made for the above: For clubs belonging to PSA and the Pictorial Division, \$6.50. For clubs belonging to PSA but not the Pictorial Division, \$7.50. For clubs or groups with no PSA affiliation, \$35.00 with a refund of \$25.00 upon safe return of the lecture.

SPECIAL: "Photography of the Nude." By P. H. Oelman, FPSA

(Available only from Mr. Oelman directly.)

For Nos. 1 and 2 order from:  
Dr. C. F. Cochran, Director  
3946 North Lawdale Avenue  
Chicago 18, Illinois

For the Special, first contact:  
P. H. Oelman, FPSA  
111 Main Street  
Cincinnati, Ohio

The general pattern of Mr. Oelman's lecture is in line with our regular Recorded Lectures. The lecture itself is recorded on tape to be played at 3 3/4 inches per second and the slides are 2x2 for a standard projector. Two full tapes cover the lecture which is of two hours duration. Those of you who saw this lecture at the Baltimore Convention realize the special nature of it. It is a fine talk by a master.

These are the releases for this month. The December JOURNAL will have other listings and programs will be released as they are completed. To secure a program for your club, address the Director for the regular programs or Mr. Oelman for his special talk. The addresses are given elsewhere in this section.

## The Future

The two Recorded Lectures announced in this issue are similar in that they are both commentary or analysis of good prints. Other lectures in preparation will be on specific subjects and more along the How-To-Do-It type of approach. Subjects which will be announced include Still Life, Outdoor Photography, Child Portraiture, The Portrait, Print Quality, and many other interesting and instructive programs.

The speakers are carefully selected for their special skills and talents. A list of the names we will have read like a list of Who's Who in Photography. Top men and women in their fields have been selected and will constitute a cross section of the best of all types, specialties, and "schools." An effort will be maintained at all times to keep a balance. Personal opinion of the committee will be disregarded. In this way it is hoped that the Recorded Lecture Program will not become a tool or a propaganda device for any particular phase or type of photography. If you prefer the contemporary and modern, there will be lectures for you. If your preference runs to the academic and traditional, the finest academicians will be in our catalogue. If your interest is of a technical nature, please have patience with the listing of an esthetic subject. If you are concerned only with composition, try to understand that someone else may want a good meaty talk on the grey scale. Our ultimate aim is coverage from A to Z, from Gamma to "S" curve.

In the past your help has been solicited in various activities featured in *The Folio*. We still value your help and suggestions. At the present time the agenda of this activity is pretty full. Programs are in preparation and commitments are made for many more. We have enough to keep us busy for some time to come. The enthusiasm which has greeted this activity has surprised all of us. So we are not forced to make a strong appeal for help!

This is a gratifying situation but not without danger. After all, you are the "customer" and it is you who is to be pleased . . . or displeased. Be vocal. Let us know your ideas and offer your help. But if your idea does not receive prompt attention, please try to understand that we are working under pressure to get the pro-



gram started and are filing comments and suggestions against the day when they will be needed. It is your program and it should suit you.



LYNN PASCHALL, Associate Editor

Driving a new car away from the sales room provides the thrill of a life-time for many Americans. Have you ever had that experience? If so, you will remember how proud you were to take your station on the luxurious cushions, and grasp the lustrous steering wheel with your two hands as you eased in the clutch or depressed the accelerator and guided the beautiful monster out onto the open road. New gadgets to be learned, new controls, new sensations!

I have similar feelings as I take the steering wheel of this department. How about you? Hold tight, we are on our way!

As I write these lines it is vacation time, but when you read them it will be around Thanksgiving season, and I am wondering how the camera club programs have been working out this fall. Did they start out with a bang?

The first two or three meetings are very important, but the interest must not be allowed to lag in mid-winter. The vital part of all our programs is the showing and discussion of the new work brought in by the members. Lectures by experts, demonstrations by factory representatives, and reels of carefully prepared instructions are all very well as side issues, but the things that knit a club together and make it work are the things that individual members do. The most successful clubs are those in which everybody takes part in the activities.

Be a little lenient with the beginners, and see that the criticism which they receive is of the helpful sort, the kind that will encourage them to do better next time. If a man's work shows improvement, call attention to the fact. Progress should be forever our goal. Never discourage anybody, not even the fellow with the swelled head.

In addition to this personal encouragement, we recommend that you continue to display before your club examples of work that are better than most of your members are yet able to produce. Interchange print salons with neighboring clubs, book a few traveling exhibitions, and make use of the many features that PSA now offers its member clubs.

These special services have been announced previously in this column but some clubs may have overlooked them and a little repetition now may save someone the trouble of hunting through past issues for the addresses.

## American Exhibits

In this group are eight or more different exhibits of salon prints by photographers of note. Each show has from 23 to 50 prints, just the right number to make an enjoyable evening for a camera club.

The service charge for any of these exhibits is \$2.00. Write to Mr. Fred W. Fix, Jr., APSA, Director, American Exhibits, 5956 Sheridan Rd., Chicago 40, Ill., for a list of what is available and arrange dates with him.

A print show of 82 fine prints, the work of our two-, three-, and four-star exhibitors has been assembled for exchange with the professional Photographers' Association of America for display at their annual convention. In return, the PAA has made their Masters Show available for circulation among our clubs and councils for the period from November 1950 to July 1951. If you want something really fine, here is your chance. Write Mr. Fix about it.

Mr. Fix reports another outstanding collection just received for circulation. This is a 36-print show by Edward C. Crossett and is a part of the work that he exhibited at the Smithsonian Institute. It goes without saying that this is a display of the highest quality.

## Camera Club Print Circuits

William R. Hutchinson, Director, Box 367, Newburgh, N.Y.

To join a circuit, each club contributes three prints. Eight clubs make a circuit, so when the show comes to you it will consist of twenty-four prints. The service charge is only one dollar.

Each club that receives the collection is asked to comment on every print and after the show has been around to all eight clubs of the circuit, the prints will be returned to the makers with all the accumulated comments.

## Portfolio Camera Clubs

Sten T. Anderson, APSA, Director, 3247 Que St., Lincoln 3, Nebraska.

These clubs are groups of eight or more members who belong to two portfolio circuits each. This arrangement thus brings in sixteen portfolios a year for display and discussion.

We have just received a newsy letter from Mr. Anderson, and between the lines you can read that the Portfolio Camera Club idea is taking hold in fine shape. The letter follows:

The Sioux City Portfolio Camera Club is now functioning with A. V. Prince as sponsor. The officers of the club are: Genevieve Card, President, and Betty Williams, Secretary.

The club started out with a membership of 11 and the indications are that this will be a very active group.

A novel feature has been added to the club operation, the use of tape recording on print criticisms by the Sponsor and the club is very enthused by this. To quote from a letter recently received from one of their members:

"Had tape recording at CC last evening, and everyone is quite enthusiastic about it."

Van Prince and Gene Chase did the commenting. They didn't always agree on everything but the whole thing was quite helpful.

They even told one of the members to send in her negatives that seemed to give her trouble and they would try and get at the bottom of it for her."

Dan B. Kumpf of Topeka Camera Club is promoting the formation of a Portfolio Camera Club at Topeka and is very confident as to the possibilities.

We hope to be able to report on the formation of an all-women Portfolio Camera Club in Milwaukee in the very near future.

Dr. Malcolm B. Dockerty has recently assumed the office of President of the Rochester Portfolio Camera Club. Dr. Dockerty is connected with the Mayo Clinic at Rochester, Minnesota.

## Portfolio of Portfolios

Dennis R. Anderson, Director, 1219 Race St., New Castle, Indiana.

Mrs. Frances Robson was a very active and enthusiastic member of PSA and her untimely death, last fall, was a severe shock to all who knew her. One of the activities in which she was engaged was the section of outstanding prints that had circulated in portfolios. These she combined into a new group that she called "The Portfolio of Portfolios." The original set was shown in Florida in July, and was then circulated in California during August by Miss Beryl Briggs, of San Francisco.

Mr. Dennis Anderson, who now directs this activity, spent his vacation in California, last summer, and expected to put in some time at the Mortensen School. Before leaving, he wrote as follows:

The original set and three later sets of composites are available for display by camera clubs.

The entire set of prints from a portfolio have been enlarged to 11 x 14 and are mounted on 16 x 20 salon mounts. These have received considerable comment and instilled much interest in portfolios.

The set of prints would make a good evening program for your camera club. The only expense returns the set of prints by prepaid express when you are through with them.

## Camera Club Judging Service

W. Dovel LeSage, Director, 501 Tenth Ave., Huntington 1, West Virginia.

The best way to have the prints in your club's annual exhibit judged is to let someone else do it.

A member's own print always looks better to him than it does to anybody else, and if the judge is a local celebrity, he is bound to be accused of prejudice. Mr. John Smith will not understand why anybody could ignore the lovely portrait of his grandson and give first place to the picture of a shattered window sash.

The best way to avoid such situations is to take advantage of the Camera Club Judging Service. A qualified judge will be found somewhere in your neighborhood. Being a stranger, you can throw all the blame upon him and he will not even care.

Express charges are usually the only expenses incurred in this professional judging, but be sure to give Mr. LeSage ample time so that satisfactory dates can be arranged.

## Looking for Xmas Presents?

What better present could you give to a photographer than a membership in PSA? Twelve times during the coming year, the recipient will be reminded of your thoughtfulness.

Send name, address, and \$10.00 to PSA Headquarters and the necessary credentials will be sent in time to be received by Christmas.

Make it a MERRY CHRISTMAS for some lucky photographer!

# News of the Pictorial Division

MISS CHARLOTTE KESSLER, Associate Editor

## Salon Questionnaire Summary

RALPH L. MAHON, APSA

Previous statements regarding the consensus resulting from 24 replies (out of 35) from North American salon chairmen and 31 replies (out of 45) from representative exhibitors may lead some readers to wish to know more about this sample, which is being given considerable weight in the determination of future recommended salon practices.

In the case of salon chairmen invited to express their opinions on the five page questionnaire mailed during Dec. 1949, there was a studied effort to include salons of all sizes in all sections of North America in approximately the proportion of their 1949 occurrence. The fact that some chairmen did not reply did not seriously affect the result. You may judge for yourself how well we succeeded in securing a representative sample by referring to the following 1949 chairmen, listed in the order in which their replies were returned.

Chairman	Salon
Gen. L. Cushman	Ill. State Fair
R. J. LeBlanc	Hartford
F. A. Faugh, M.D.	Philadelphia
C. F. Luce	Disle
P. V. Forrest	Victoria
Fred Kirby	PSA
E. L. Baldwin	Des Moines
Deward DuPont	Detroit
C. C. Ruchhoff	Cincinnati
L. A. Ellis	Boston
K. S. Leach	Pittsburgh
F. E. Meyer	Reading
A. E. Adams	London
W. F. Wood	Montreal
D. F. Adams	Rochester
D. E. Miller	Lititz
J. D. Robb, Jr.	Kalamazoo
N. F. Delporte	Mississippi Valley
Dr. C. C. Turner	Memphis
Mrs. Richard Falley	Charleston
C. F. DeArmond	Great Falls
Grant Duggins	North American
N. E. White	Syracuse
G. M. Hawk	Wilmington

On the exhibitor side, every fifteenth name was taken from the 1950 American Annual pictorial list rounded out slightly to give proper weight to "large city" and "medium frequency" exhibitors. Here again, the failure of some to fill out the questionnaire did not seriously affect the objective; a representative group of current salon exhibitors (spread geographically as well as by frequency of participation). The names and location of these salonists, listed in the order of the receipt of their completed questionnaires follows:

Exhibitor
Paul J. Wolfe
N. R. Garrett
Geo. R. Houle
Thos. T. Firth
S. C. Cummings
J. Elwood Armstrong
Arthur M. Underwood
Helen H. Shotwell
G. Leonard Bennett
Mrs. Mildred Hatry
Fred L. Cole
Harvey W. Brown
W. Stanley Woodward
F. B. Marchialette
Gordon C. Abbott
Geo. W. Purdy
Harold Elliott
Mrs. Eliz. G. Johantgen
Henry C. Goldsmith
Walter S. Meyers
Jas. E. Hartman
Mrs. G. D. Telfair
Eugenia Ruxton
Angel de Moya
Mrs. Blossom Caron
Mrs. Hillece Lantz Clifford
Carlton L. Lingwell
Emil L. Horrichs
Harley E. Denmore
H. W. Wagner

Salon Record*	Twice
11-18	Butler, Pa.
3-5	Prescott, Ariz.
4-6	Oxford, Ohio
4-4	Trappe, Md.
9-17	Pacific Grove, Calif.
14-41	Detroit, Mich.
15-42	Rochester, N.Y.
3-3	New York, N.Y.
10-24	Chicago, Illinois
23-83	New York, N.Y.
11-25	Philadelphia, Pa.
14-32	Los Angeles, Calif.
2-4	Philadelphia, Pa.
2-2	Chicago, Ill.
12-27	Taxco, Mexico
2-2	Port Orchard, Wash.
47-102	Palo Alto, Calif.
6-14	New Castle, N.H.
18-32	Newark, N.J.
3-5	Rochester, N.Y.
2-3	Winnipeg, Man., Canada
2-6	University City, Mo.
48-92	Memphis, Tenn.
35-64	Havana, Cuba
18-38	Montreal, P.Q., Canada
10-27	Chicago, Ill.
2-2	Great Falls, Mont.
50-55	San Francisco, Calif.
2-5	Flint, Mich.
10-16	Worcester, Mass.

One unsigned questionnaire forwarded from headquarters. City not available.

\* Salon and print record, 1948-1949 season.

The Pictorial Division appreciates the time and effort these men and women gave to the preparation of serious answers to the controversial questions asked. We hope they have followed the summarizations of the replies appearing in recent issues of *The Folio* and that they will help establish an increasing uniformity in the procedures followed in the conduct of photographic exhibitions, even before the revised recommendations are released early in 1951.

PSA is not attempting to cure all exhibition troubles complained of by individuals at this time. When our procedures

individual PSA members should be alert to sense the needs of new pictorialists, some of whom become dissatisfied and drop out of exhibition work from disgust or lack of encouragement. An excerpt from a three-page letter of one exhibitor in this category illustrates this view-point:

My record at salon exhibitions has not been particularly heartening. In the right or ten times I have submitted prints, I have made it a point every time to send two prints which (I like to think) were completely mine in visualization and execution, and two which reflected a standard of my camera club. I have had a few acceptances, but to my dismay, only of the prints I could not rightly call my own. I had learned to make prints of the type liked by the juries, who in turn, had found the formula from their predecessors.

Perhaps the inadequacy of the photographer-artists, their inability to see and visualize this world imaginatively, and the subsequent limited creative expression in the print, is to blame for the perpetuation of sameness, rules and formulas; but certainly the camera clubs and salons have done nothing, in fact have suppressed the growth of any germ of originality and individuality in work which they scathingly criticize or silently reject, due to their narrow mental outlook and inability to realize that photography is more than romantic pictorialism bound by unaid and unwritten, but very real and easily recognizable, formulas.

I do not aspire to be a great photographer-artist. I take pictures for the fun of it, because in a way I find in photography an outlet for Freudian inhibitions and sublimations. Perhaps my work has little value to the general public, but at least it has a therapeutic, psychological value to me. Maybe someday salons will become an outlet for people like myself, but since this is nowhere in sight, I shall continue to love photography, take pictures, work for that unattainable goal of perfection, make pictures, and live.

Working together, we can raise the present level of exhibition photography. The Director, Salon Practices, will appreciate your comment and help.

## Award of Merit

On the whole, amateur photographers are a modest lot, and it takes a bit of beating of the brush to scare out the blue ribbons, certificates of award, medals, etc. It, perhaps, will be a little difficult to persuade the star exhibitors to advertise (in a very unobtrusive fashion) their real

become more standardized so that exhibitors know what to expect when their prints are exposed to salon juries, exhibitors will be encouraged to develop more originality in their treatment of subject matter. Likewise, salon committees may be expected to give more consideration to the selection of qualified jurors, thus improving the quality of salon judging. It will be seen, therefore, that the revision of PSA recommended practices is only a start on the overall problem.

Meanwhile, salon committees, clubs and

worth to photography. Actually there is no egotism indicated when a member, who has rightfully earned an honor, wears the badge of that honor. The Society, therefore, has conceived the new Star Exhibitor tabs to be worn with PSA lapel buttons. The tabs are now available and can be ordered when making application for an Award of Merit certificate. Enclose \$1.00 with your application and mail to Warren W. Lewis, 2055 N. Sedgwick St., Chicago 14, Illinois. You will receive your tab by return mail.

#### New 1-Star Exhibitors

John I. Fish Rochester, N.Y.  
Ernest C. North Baltimore, Md.  
Halten W. Hart Toledo, Ohio

#### Advanced from 1-Star to 2-Star

John F. Barnes San Jose, Calif.

#### Advanced from 2-Star to 3-Star

G. L. Weissenburger Keokuk, Iowa  
Boyd W. Hindman DeWitt, N.Y.

### We Strive to Please

For the past several years the Pictorial Division has been working to multiply the benefits which individual or camera club members may receive from PSA. It has not been an easy job—first, because it has had to diagnose the cause of the static condition of most members; second, it has had to experiment on various remedies to relieve this comatose state; and third, because it has had to “sell” the remedy to the patient.

One of the most successful stimulants concocted by the PD, of course, is the portfolios. Another one rapidly gaining favor is the Individual Print Analysis.

Have you tried this new print analysis service? If you haven't, you are missing a real opportunity. PD members from coast to coast have indicated, as a result of sending in photographs for analysis, that this is a real benefit of PSA membership.

Personalized Print Analysis Service is one of the recent services offered by the Pictorial Division to help its members make better pictures. This is accomplished by a staff of well-known photographers who have volunteered to analyze prints which are sent to them for review. Detailed reports are made on each print as to subject interest, composition, lighting, techniques, etc. with suggestions for improvement.

What do you do to take advantage of this service? Send in 1 to 4 prints, 8 x 10 in size with pertinent data and a contact print, if possible, together with return first class postage and mailing label. (Complete rules have been published previously in *The Folio*).

Any member of the PD can send prints for analysis and there is no charge for the service. All you have to pay is the return postage (first class) for the return of the prints and the comments. There is no restriction (so far) on the number of times you can send prints. If the program gets over-loaded, we will limit the service at a later date.

Prints for analysis should be sent to J. Elwood Armstrong, APSA, Director, Print Analysis Service, 17402 Monica, Detroit 21, Michigan.

One big obstacle looms up, however, how to get people to take advantage of what is offered. If we are satisfied merely to read *PSA JOURNAL* each month and call it quits, well and good. If we want to be helped in a definite way, the PD is ready to serve. In other words, the many Mohamets scattered over the face of the globe cannot come to the mountain, but the PD is willing to move the mountain to Mohamet, at the first signal.

Reflect on it—can the Pictorial Division help you solve your problems? They are ready to meet you halfway—yea, even more than halfway.

### PD Honors Committee

W. E. “Gene” Chase, Chairman of the Pictorial Division, has announced the appointment of Robert L. McFerran, APSA, as Chairman of the PD Honors Recommendations Committee for 1950-51.

Others who will serve on this committee are Edward C. Crossett, FPSA; Anne Pilger Dewey, Hon. PSA, APSA; Grant Duggins, FPSA; Paul Linwood Gittings, FPSA; and John H. Vondell, FPSA.

Recommendations for honors consideration for members of the Pictorial Division should be sent to Mr. McFerran at 1014 Maxine Drive, Fort Wayne 6, Indiana.

### Exhibition Print Labels

Printed labels are now available for the use of Pictorial Division members when submitting to exhibitions. These labels were designed by Doris Martha Weber, APSA, Director of Art, for this particular purpose. They bear the Pictorial Division Eagle, and have spaces for print title, number, and other pertinent information. They are 4½ by 5½ inches in size.

To secure a supply of these for your own use, just send a 3¢ stamp to Lewis T. Reed, Secretary-Treasurer, 7836 Luella Avenue, Chicago 49, Illinois, and you will receive them by return mail.

### AWARD OF MERIT TABS AVAILABLE

Award of Merit tabs to be worn with your PSA lapel button are now available in the four colors that represent the different grades of Star Exhibitor. These tabs are very attractively made and are available in yellow, red, blue and purple to correspond to your rating.

In ordering, state whether you are a one, two, three or four Star Exhibitor, enclose \$1.00 and mail your request to Warren W. Lewis, 2055 North Sedgwick St., Chicago 14, Illinois. You will get your tab by return mail. (Checks should be made payable to the Photographic Society of America.)

If you do not have a PSA lapel button, they can be obtained by writing directly to PSA Headquarters and enclosing \$2.00 to cover the cost.

## A COLUMN FOR COMMENT

Introducing: “A COLUMN FOR COMMENT”

Because *The Folio* (or whatever its new name will be) is intended to be a true outlet for ideas, news and information about the PD and pictorial photography, and because somewhere, there should always be a place for comment from our individual PD members and photographic friends, we introduce in this issue “A Column for Comment.”

It is intended to be exactly what its name implies—a column of ideas, praise, criticism, requests for information, or comment on any phase of photography or photographers. It is a column for you—our *Folio* readers. Use it. Send your comments to Ye Editor.

Some time ago we received a letter from a reader as follows:

“About ten years ago I saw a picture in a library Art Gallery of a black cat posed against a black background. Upon close inspection, one can see the eyes and outline of the cat.”

“Could you help me find a copy of this suitable for framing?” Mrs. Marcel Fournigault, 5825 S.W. 7th Street, Miami, Florida.

Do any of our readers recognize this as one of their masterpieces, or know where the picture might be secured? If so, won't you drop a line to Mrs. Fournigault about this?

### What's In a Name?

Have you submitted your suggestion for a new name for this section of *PSA JOURNAL*? As announced in the October issue, the Pictorial Division is looking for a new name to replace *The Folio*. This name should suggest, if possible, the wide scope of PD activities, and that this is the official news outlet for these many activities.

All members of the PD are eligible to compete in choosing a new name, and each person may submit as many suggestions as he wishes. The winner will receive one year's PSA and PD dues as a prize. This contest will close on December 31st, so better get your suggestion in before the holidays come along.

You need not write a fancy letter, just send a postcard to Ye Editor saying, “My suggestion for a name to replace *The Folio* is . . .”, and sign your name and address. Let's find out what's in a name.

STELLA JENES, Editor

### COMING SALONS AGREEING TO FOLLOW PSA RECOMMENDATIONS

NOTE: M—monochrome prints, C—color prints, T—color transparencies, SS—stereo slides, L—monochrome slides, A—architectural prints, S—scientific or nature prints. Entry fee is \$1.00 in each class unless otherwise specified. Recognition: The monochrome portions of salons listed have Pictorial Division approval. Check salon list of appropriate division for recognition of other sections.

Chicago (M) Exhibited Oct 28 to Nov 26 at Museum of Science and Industry.  
Santiago (M.T) Exhibited Nov 7 to Dec 8 at Palacio de la Alhambra. Data: Club Fotográfico

de Chile, Huerfano 1223-2, Pisco, Santiago, Chile.

**Miss Valley (M.C.T.)** M and C exhibited Nov 5-20 at City Art Museum; T Nov 6 and 13 at Museum and Nov 1 at Cabanero Branch Library. Data: Noel F. Delport, 586 Stratford Ave., St. Louis 5, Mo.

**Canberra (M)** Closes Dec. 2. Exhibited Jan 24-31. Data: Secy, Canberra Photographic Society, City P.O., Canberra, Australia.

**Springfield (M)** Closes Dec. 4. Exhibited Jan 7-21 at Art Museum. Data: Miss Louise Lachridge, Gen. Walter Vincent Smith Art Museum, Springfield 5, Mass.

**Cuban (M,T)** Closes Dec. 5. Exhibited Dec 15-Jan 15 in club gallery. Data: Club Fotográfico de Cuba, O'Reilly y Compostela, altos, Havana, Cuba.

**Des Moines (M,C)** Closes Dec. 9. Entry fee \$2.00. Exhibited Jan 1-21 at YMCA and Art Center. Data: Rodney Q. Selby, YMCA Building, Des Moines, Iowa.

**Detroit (M,T)** Closes Dec. 12. Exhibited Jan 14 to Feb 4. Data: Dr. Paul Ayres, 18723 Morton, Detroit 24, Michigan.

**Wilmington (M)** Closes Jan 14. Exhibited Feb 4-25 at Delaware Art Center. Data: M. M. Wainwright, P. O. Box 401, Wilmington, Delaware.

**Minneapolis (M,C)** Closes Jan 15. Exhibited Feb 4-24 at Minneapolis Public Library. Data: Warren Anderson, 123 S. 7th St., Minneapolis, Minn.

**Circle of Contention (M,T)** Closes Jan 31. Exhibited Feb 11-25 at Art Gallery. Data: John S. Goodwin, 2028 Howard St., Whittier, Calif.

**Great Falls (M)** Closes Feb 10. Exhibited Mar 1-11. Data: Miss Elvira Cahalan, Box 1997, Great Falls, Montana.

**Philadelphia (M,T)** Closes Feb 10. Exhibited Mar 3-25 at Free Library. Data: James A. Adams, 546 Putnam Road, Merion Station, Penna.

**Pittsburgh (M,T)** M closes Feb 21, T Feb. 28. Exhibited Mar 16-19. Data: Kael S. Leach, 92 Estella Ave., Pittsburgh 11, Pa.

**OTHER OVERSEAS SALONS**

**New Zealand (M,T)** Exhibited Oct 21 to Nov 15 at Art Gallery, Christchurch & subsequently until May 1951 throughout New Zealand. Data: E. J. Blackburn, P. O. Box 880, Christchurch, New Zealand.

**Lincoln (M,A,S,T,L)** Exhibited Dec. 9-Jan 9 at Usher Art Gallery. Data: Lincoln Camera Club, 2 Mint St., Lincoln, England.

**Madrid (M)** Closes Nov. 15. Exhibited in December. Data: Secretary, Real Sociedad Fotografica, Calle Del Principe, 16, Madrid, Spain.

**Lucknow (M,C,T)** Closes Dec. 15. Exhibited Feb-Mar 1951. Data: Secy., U.P. Amateur Photographic Assn., 10 Cantonment Rd., Lucknow, India.

**Birmingham (M,L,T)** Closes Jan 15. Exhibited Feb 10-24 at Royal Society of Artists Galleries. Data: E. H. Hudson, 129 City Road, Birmingham 16, England.

Name	Exh.	Prints
Ballentine, G. M., Upper Montclair, N.J.	19	33
Balocchi, Vincenzo, Firenze, Italy	3	5
Bancroft, H. G., Jr., York, Pa.	20	31
Barker, Henry W., Glenbrook, Conn.	10	15
Barnes, John F., Sunnyvale, Calif.	14	28
Barnes, Kenneth, Allston, Mass.	5	6
Barrett, K. W., Corpus Christi, Texas	8	9
Bates, Herman M., Worcester, Mass.	13	27
Bauer, Fred, Jr., Memphis, Tennessee	11	28
Bauer, Lloyd C., La Canada, Calif.	2	2
Bealmer, J. L., Jr., Baltimore, Md.	16	29
Beals, T. H., Park Ridge, Ill.	7	3
Beckwith, Joel K., Seattle, Wash.	2	2
Bels, Basil A., Great Neck, N. Y.	4	6
Bentley, G. L., Minneapolis, Minn.	8	11
Bennett, G. L., Morton Grove, Ill.	3	8
Beran, Jan, Brno, Czechoslovakia	2	2
Berekneri, Zoltan, Bekesaba, Hungary	4	5
Berekneri, Mrs. S. F., Sopron, Hungary	3	3
Bethel, G. I., Ingewood, Calif.	2	2
Bhat, W. N., Poona, India	2	3
Biggs, Edythe, Alton, Ill.	18	20
Bishop, Harold M., Alton, Ill.	25	36
Bishop, DeWitt, Sacramento, Calif.	2	4
Bitterman, Mark A., Harrisburg, Pa.	7	5
Bittman, F. R., Jamaica, New York	6	10
Blew, E. W., Pasadena, Calif.	8	12
Blew, Marian, Pasadena, Calif.	6	7
Bloch, Arthur, Jr., Philadelphia, Pa.	2	2
Blyth, A., Edmonton, Alberta, Canada	16	35
Bodine, Aubrey A., Baltimore, Md.	18	64
Boekenroogen, Glenn E., Pasadena, Calif.	3	6
Bobaek, J., Prague, Czechoslovakia	13	18
Bohlen, Roy J., South Orange, N. J.	9	10
Booker, Howard, Los Angeles, Calif.	3	4
Borrenbergen, J. E., Antwerp, Belgium	5	6
Boumen, L., Antwerp, Belgium	2	2
Boscar, LaVerne L., Detroit, Mich.	2	4
Bovey, Martin, Jr., Concord, Mass.	15	31
Bow, George, Los Angeles, Calif.	3	5
Boylan, Frank J., New York, N. Y.	4	7
Bragg, Innocente, Monza, Italy	4	5
Brashear, Dr. A. D., Richmond, Va.	4	4
Brewer, C., Crawford, Manchester, Conn.	2	2
Breyne, Omer, Wervik, Belgium	3	3
Bricker, Dr. J. S., Vancouver, B. C.	13	31
Briggs, Eva, Detroit, Mich.	2	2
Brosky, Sol, Hillsdale, N. J.	7	12
Bronson, Theodore L., New York, N. Y.	28	66
Brooks, Walter H., Rock Island, Ill.	8	8
Brown, Earle, Detroit, Mich.	24	62
Brown, H. W., Los Angeles, Calif.	31	87
Browne, Wilson R., Lancaster, Pa.	11	14
Bruce, Mrs. M., Bradford, Yorks, Eng.	4	6
Brunsvold, Merle B., Great Falls, Mont.	2	3
Bryan, Donald A. W., Chicago, Ill.	2	3
Buellback, M. J., Chattanooga, Tenn.	3	5
Bures, J., Prague, Czechoslovakia	3	5
Burgess, Warren B., Washington, D. C.	2	2
Burnham, J. H., Trail, B. C., Canada	3	6
Burr, C. D., Bitterne, Southampton, Eng.	4	7
Bush, W. E., Shell Beach, Calif.	4	8
Buxton, Eugenia, Memphis, Tenn.	36	70
Buycks, S., Johannesburg, South Africa	3	4
Caldwell, W. E., Swinton, Man., Eng.	2	2
Campbell, J. W., Montreal, Canada	6	10
Canaday, Ruth, Tulsa, Oklahoma	3	5
Canby, Edward, Dayton, Ohio	11	16
Caprell, Mrs. E. L., Montreal, Canada	2	4
Carlson, Miss Elsa, Malmo, Sweden	4	5
Carlton, Fred L., Little Rock, Arkansas	2	2
Carney, J. P., Griffith, N.S.W., Australia	13	18
Caron, Blossom, Montreal, Canada	6	13
Caron, Raymond, Westmont, Canada	8	19
Carr, Willard H., New York, N. Y.	19	52
Cartwright, R. O., Milton, Mass.	16	41
Caruso, Henri, Cairo, Egypt	3	4
Casaco, Rosa A., Lisbon, Portugal	27	39
Casasnovas, C. R., Barcelona, Spain	5	6
Chambers, Charles N., Calcutta, India	2	4
Chapman, Vincent M., Pittsburgh, Pa.	2	4
Chappell, Robert F., Baton Rouge, La.	2	3
Chappelle, W. F., Jr., Rochester, N. Y.	2	2
Chesie, Don, San Francisco, Calif.	3	7
Chin, Ark Yung, Seattle, Wash.	7	10
Chin, Joe, Seattle, Wash.	3	7
Chow, Kenneth, Honolulu, Hawaii	4	3
Chow, Sam K., Seattle, Wash.	10	32
Clark, Everett F., Ridgewood, N. J.	3	7
Clark, Dewey, Quincy, Ill.	5	9
Clarke, Albert H., Syracuse, N. Y.	2	5
Cochran, Dr. C. F., Chicago, Ill.	1	4
Cohen, Irving, New York, N. Y.	2	5
Cole, Fred L., Philadelphia, Pa.	9	16
Collins, L. G., Chicago, Ill.	6	6
de Cosio, Felix F., Habana, Cuba	2	3
Crazy, C. J., Warren, Pa.	2	3
Crossett, Edward C., Chicago, Ill.	11	13

## Camera Clubs

H. J. JOHNSON, FPSA  
2134 Concord, Chicago 47, Ill.

## Who's Who in Pictorial Photography 1949-50

WITH THE PUBLICATION of this listing, PSA now has a complete series covering color, nature, and pictorial photography. The Color list appears annually in September, the Nature list in October, and this new list of pictorial photographers will be published each November.

This first list will have neither the completeness nor the accuracy of later lists, after we have more definite conditions for listing and more extensive cross-checking records.

The purpose of the list is recognition of photographers who have demonstrated better than average ability by obtaining acceptances in at least two of the higher standard exhibitions. (No manipulative mathematics are intended in presentation of the list.)

The list of exhibitions to be included in this first edition was furnished us by the Pictorial Division. Each of these shows had agreed to follow recommendations of the Pictorial Division. (Undoubtedly there are other shows which deserve listing and these will be given opportunity during the current season to demonstrate that they belong in the list.)

The following are the shows on the Pictorial Division list: Memphis 1949, Littitz, Hawaii, Washington DC, Ill. State Fair, Bangalore (India), North American, Vancouver, Asheville, Northwest, Milwaukee, Western Ontario, Reading, Columbus, Louisville, San Francisco, Victoria, Pasadena, Houston, Evansville, PSA, Cuba, Chicago, Arizona State Fair, Minneapolis, Des Moines 1950, Springfield (Mass.), Mississippi Valley, Detroit, Wilmington, Winnipeg, Circle of Confusion, Rochester, Philadelphia, Montreal, Great Falls, Boston, Pittsburgh, Kalamazoo, Charleston, Washington DC (1950), Seattle, Port Colborne, Toronto, Cincinnati, and Southwest. All are represented in the following tabulation except Bangalore and Evansville, for which data were not at hand at time of preparation of the list; they will be included in a later revision of the list.

Name	Exh.	Prints	Name	Exh.	Prints
Adams, Anders, Memphis, Tenn.	18	25	Armstrong, J. Edwood, Detroit, Mich.	19	57
Adams, Gordon C., Toluca, Mex.	1	3	Armstrong, L. E., Marquette, Mich.	2	6
Acosta, Bernard M., Saranac Lake, N.Y.	12	18	Arntzen, K. V., Berkeley, Calif.	9	26
Adams, Elmore C., San Francisco, Calif.	18	53	Astor, Mercedes G., Sayville, N. Y.	5	6
Adams, Dr. Glenn, Cincinnati, Ohio	30	58	Aszmann, F., Rio De Janeiro, Brazil	3	9
Aguilar, A. Jr., San Juan, Puerto Rico	4	8	Atoy, Felipe, Habana, Cuba	5	8
Albuquerque, F., Sao Paulo, Brazil	2	3	Atwater, Cecil B., Newtonville, Mass.	2	5
Allen, Donald, Solihull, England	1	5	Avallin, Philip R., Chicago, Ill.	2	2
Allen, F. C., Oak Ridge, Tennessee	0	14	Azamescu, George, Arad, Roumania	5	9
Altman, F. Ross, Pittsburgh, Pa.	6	16	Rafford, Edward L., Baltimore, Md.	10	25
Altman, J. S., MD, Grand Island, Neb.	21	34	Rahmon, Axel, Yellow Springs, Ohio	36	94
Anzally, Andor, Sopron-Hungary	2	2	Rakonyi, Bela, Budapest, Hungary	3	3
Arai, Clarence T., Seattle, Washington	5	7	Ralint, John S., Bridgeport, Conn.	5	15
Archer, Chas. K., Van Nuys, Calif.	2	3	Ball, E. A., Seattle, Wash.	4	5

Name	Est.	Prints	Name	Est.	Prints	Name	Est.	Prints
Csik, Ferenc, Sopron, Hungary	3	4	Gordon, James, Philadelphia, Pa.	2	6	Kwong, Lan, Wai, Hong Kong, China	5	7
Chorgoe, Dr. T., Budapest, Hungary	14	23	Goughnour, Mrs. G. H., York, Pa.	2	6	Ladd, Laar, Evanston, Ill.	3	7
Cunday, Morton, Seattle, Wash.	3	11	Grablevsky, Edward, Clifton, N. J.	5	6	Lafar, Rudolf, Praha, Czechoslovakia	3	3
Cunliffe, Paul R., Chicago, Ill.	2	5	Graul, Robert K., Alto, Ill.	3	3	Lantz, Hillere, Chicago, Ill.	6	6
Curtis, Hubert E., Dubuque, Iowa	2	2	Gray, A. G., E. Coburg, Vic., Australia	4	6	La Pelle, Dr. R. R., Philadelphia, Pa.	13	36
Custis, Eustace P., Washington, D. C.	30	121	Green, Harold V., Montreal, Canada	3	7	Leach, Jack, Fort Colborne, Ont., Canada	2	3
Dabhy, Glen E., Oak Park, Ill.	14	19	Green, Newell, Hartford, Conn.	3	4	Le Blanc, R. J., West Hartford, Conn.	3	3
Daigre, G. de la C., New Orleans, La.	12	24	Grier, F., New Castle, New Hampshire	6	15	Lee, Wellington, Bronx, New York	8	16
Dakin, S. C., Nanaimo, B. C., Canada	6	8	Gronck, Harold B., Chicago, Ill.	3	3	Lentz, Martin W., Wichita, Kansas	12	30
Danieluk, Joseph P., Chicago, Ill.	3	3	Hall, Shirley M., San Marino, Calif.	16	34	Lentz, Martin W., Wichita, Kansas	13	36
Daniels, Harold, Hamilton, Ont., Canada	2	4	Hampfler, G., Kennett Square, Pa.	13	43	Lerch, Leo S., New York, N. Y.	3	12
Dawalter, F. S., Chicago, Ill.	10	19	Hampfler, H. F., Kennett Square, Pa.	2	3	Lerch, Misa E., San Francisco, Calif.	9	8
Davay, Shankerlal, Madras, India	3	11	Hankins, Mrs. S. A., Budapest, Hungary	2	3	Leung, Cheo, Tak, Hong Kong, China	2	4
Davey, S. L., Madras, S. India	3	6	Hargreaves, Roy, Toronto, Canada	10	19	Lewis, Warren W., Chicago, Ill.	15	24
Davis, Harold R., Elmira, N. Y.	2	2	Harrington, R. R., San Francisco, Calif.	2	4	Lichten, Earl B., Chicago, Ill.	7	9
Davolio, M. G., Modena, Italy	6	8	Hart, Hal, Toledo, Ohio	8	18	Lindborg, Thomas, Minneapolis, Minn.	20	30
Dawson, Irvine, Victoria, B. C., Canada	10	32	Hart, Margaret, Mt. Vernon, Wash.	2	2	Lindahl, R. E., Drayton Plains, Mich.	23	30
Day, William C., Springfield, Ohio	14	19	Hazelwood, Irma G., Elkhart, Indiana	29	31	Lindstrom, Nil, Torget, Sweden	3	3
DeBoice, Judge B. S., Springfield, Ill.	2	61	Hastings, K. D., Bolingbrook, Australia	7	12	Lingwall, C. L., Great Falls, Mont.	3	3
DeKlar, Paul, San Francisco, Calif.	8	19	Hasty, Mildred E., New York, N. Y.	6	15	Little, Rev. Boyd A., Homer, N. Y.	32	73
Deffin, Benjamin R., Havana, Cuba	2	2	Hayden, Herbert P., Chicago, Ill.	2	2	Littel, Otto, New York, N. Y.	2	2
DeJoorie, Noel F., St. Louis, Mo.	2	5	Hazard, C. D., Jamaica Plains, Mass.	4	6	Loenhoup, B. C. V., Rotterdam, Holland	4	4
De Moya, Angel, La Habana, Cuba	11	20	Heacock, Esther, Wyncote, Pa.	3	5	Lok, Kit-Hing, Canton, China	2	2
De Mynck, A. F., Rock Island, Ill.	4	4	Hector, Richard, Chicago, Ill.	4	6	Longacre, J. M., Davenport, Iowa	5	9
Descamps, E., Roubaix, France	2	10	Heller, F. J., Bartlesville, Okla.	44	116	Lord, Gordon H., McGregor, Iowa	14	16
Deskenicz, E. T., Philadelphia, Pa.	8	10	Hemminger, Graham, Great Neck, N. Y.	4	9	Luce, C. F., Jr., Atlanta, Ga.	10	36
Dewey, Anne Flieger, Chicago, Ill.	6	8	Henderson, B. P., Chicago, Ill.	26	54	Luebs, John W., Lincoln, Neb.	2	2
Dick, J. F., Victoria, B. C., Canada	2	2	Hernach, Zoltan, Cleveland, Ohio	2	3	Lugton, James E., Cheshire, England	4	7
Diagline, Lewis C., Muncie, Indiana	2	5	Herveeling, W., Hertogenbosch, Nether.	2	3	Lum, G. H. C., Honolulu, Hawaii	8	10
Diton, Glenn, Oak Park, Ill.	2	2	Hill, V., Button Coldfield, Warw., Eng.	4	7	Luthy, Werner, Bern, Switzerland	3	4
Debo, Boris, Santa Barbara, Calif.	12	100	Hindman, Boyden W., De Witt, N. Y.	18	27	Lyon, Dr. R. H., Victoria, B. C., Can.	2	14
Dionelli, Pietro, Milano, Italy	4	6	Hinrichs, Emil, San Francisco, Calif.	15	29	Lyons, L. A., Port Kembla, Australia	10	14
Douglas, G., Johannesburg, South Africa	2	5	Hird, Walter J., Cranston, R. I.	7	13	Lysol, P. P., Sykkylven, Norway	9	15
Dung, Koon-Hung, Canton, China	2	3	Ho, Shun-Chuan, Canton, China	3	5	Lystad, Olav, Pristavik, Norway	5	6
Dun, Punt, Durward, Detroit, Michigan	4	13	Hodge, Delmer C., Salisbury, N. C.	2	2	Magee, John H., New York, N. Y.	18	26
Echague, Jose Ortiz, Madrid, Spain	10	29	Hoye, J., Sydney, Australia	2	2	Mahon, R. L., Elmhurst, Ill.	23	46
Edgerton, Dr. R. F., Rochester, N. Y.	20	42	Hosenick, C. East Orange, N. J.	2	7	Malfatti, G., Sao Paulo, Brazil	1	3
Edman, John, Clarkston, Mich.	14	28	Hojnjes, O., Zaerik, Lubjanskia, Juno.	6	7	Mansfield, Carl, Bloomington, Ohio	55	92
Edwards, June Bell, Chicago, Ill.	2	3	Holm, Martin, Stockholm, Sweden	6	12	Manzer, Charles W., New York, N. Y.	16	25
Edwards, O. C., Bangalore, S. India	2	2	Holst, Agnes M., Phoenix, Arizona	4	5	Manzer, Helen C., New York, N. Y.	35	81
Elliott, Harold, Palo Alto, Calif.	7	13	Holyoke, John Gibbs, Chicago, Ill.	4	6	Maples, Philip B., Rochester, N. Y.	2	3
Ellis, Gisela A., Waban, Mass.	9	20	Homan, Clarence E., Chicago, Ill.	9	12	Marani, G. Davolio, Modena, Italy	2	3
Ellis, Lee A., Waban, Mass.	8	21	Hopkins, John J., Towson, Maryland	6	9	Marsh, Kenneth F., Detroit, Mich.	6	7
Elwell, Jean, Detroit, Mich.	10	23	Hornold, Fritz, Tyrol, Austria	25	61	Marshall, Jos. W., Seattle, Wash.	4	7
Emmerelson, Conrad R., Chicago, Ill.	3	9	Hovath, Allan L., Dayton, Ohio	25	61	Marshall, Duane A., Phoenix, Arizona	2	3
Emery, C. E., Annapolis, Maryland	13	29	Houston, S. H., Rochester, N. Y.	7	10	Martin, Sarah, Rockwood, Mich.	11	26
Endres, J. M., Jackson, Mississippi	13	29	Howard, Jack, Los Angeles, Calif.	5	11	Masafret, P. M., Salabadell, Spain	2	2
Engender, D. C., Ahmedabad, India	4	6	Howell, Edward T., Wilmington, Del.	2	4	Massey, Harold C., Riverside, Calif.	2	3
Eisenberger, H. J., Bloomington, Ill.	23	71	Hoyme, Eng., Minneapolis, Minn.	2	2	Matteson, Cliff, Buffalo, N. Y.	2	3
Erickson, H. J., Lincoln Park, Michigan	3	4	Hudson, E. F., Bakersfield, Calif.	2	3	McAlexander, Nina, Birmingham, Ala.	4	7
Fabra, Fernando, Havana, Cuba	3	3	Hudson, R., Eastbourne, Sussex, Eng.	7	18	McCall, Louis, San Diego, Calif.	2	2
Fairbanks, C. W., Rochester, N. Y.	20	44	Hughes, G. J., Bridge of Allan, Scotland	2	3	McClanahan, W. G., Lake Charles, La.	2	3
Fari, Rudolf, Budapest, Hungary	2	3	Hossain, A. M., Madras, India	2	3	McClelland, R. T., Wilmette, Ill.	2	3
Faught, F. A., M.D., Philadelphia, Pa.	25	35	Hutchinson, W. R., Newburgh, N. Y.	8	10	McConnell, Donald C., Quincy, Ill.	2	3
Ferenc, Csik, Sopron, Hungary	2	2	Hyatt, Lee F., Lake Charles, La.	7	3	McKay, L., Brisbane, Australia	4	5
Ferreira, F. B. M., Sao Paulo, Brazil	3	3	Hyman, Alford H., Rochester, N. Y.	6	11	McKee, Walter V., New York, N. Y.	17	28
Fichtelberg, Sidney, S. Bronx, N. Y.	2	4	Hynes, Paul, Cincinnati, Ohio	7	14	McVie, J. A., Victoria, B. C., Canada	22	44
Figueroa, Jorge, Habana, Cuba	9	14	Igersheimer, Brookline, Mass.	3	4	Melita, N. V., Surat, India	3	3
Firth, Caryl K., Trappe, Maryland	11	21	Ihrzuz, Pedro Ma., Pamplona, Spain	4	4	Meister, Frank, Kansas City, Mo.	17	36
Firth, Tom, Trappe, Maryland	11	21	Ishimoto, Y., Chicago, Ill.	5	22	Mellander, C. P., Victoria, Brit. Col.	2	3
Fitzgerald, Dr. J., Jr., Richmond, Va.	16	40	Israel, Samuel, Seattle, Washington	5	6	Migliardi, Edoardo, Genoa, Italy	2	3
Fix, Fred W., Jr., Chicago, Ill.	6	10	Jackson, William, Hull, England	7	8	Milgram, Jos. B., Rochester, N. Y.	4	5
Fleiguer, J. M., Barcelona, Spain	3	4	Jacobsen, Herdis, Copenhagen, Denmark	2	2	Miller, Lowell, Rochester, N. Y.	31	83
Foster, Howard E., New York, N. Y.	17	45	Jarai, Rudolf, Budapest, Hungary	6	13	Miller, Paul B., South Bend, Ind.	16	34
Forge, Leon Craig, Rochester, N. Y.	37	77	Jefcoat, G. H., Co. Durham, England	2	2	Miller, Robert H., Seattle, Wash.	2	2
Forrest, C. P. V., Victoria, B. C., Can.	18	29	Jely, Otto, Honolulu, Hawaii	2	3	Mishler, Dan, Smithville, Ohio	7	16
Frappier, Frank R., Boston, Mass.	27	62	Jennings, F. R., Mt. Vernon, Wash.	1	6	Moore, M. G., Cincinnati, Ohio	9	11
Fredrick, Charlotte L., Chicago, Ill.	2	2	Jensen, Eyvind, Svendborg, Denmark	2	2	Moulu, Edmond, Brussels, Belgium	3	7
Fredrick, W. Howard, Chicago, Ill.	3	4	Jensen, R., Grand D. of Luxembourg	1	16	Monai, Jess, Chicago, Ill.	12	18
Frolich, Romo, California	2	3	Johansen, E. G., New Castle, N. H.	7	13	Muller, Gust, Luxembourg	2	3
Frey, C. R., Lincoln, Nebraska	2	2	John, Joseph N., Philadelphia, Pa.	3	7	Mungoli, L., Sao Paulo, Brazil	2	3
Friedman, Jack, New York, N. Y.	4	12	Johnson, U. Stephen, Dallas, Texas	5	9	Munro, A., Calcutta, India	2	2
Friedman, Mortimer, Washington, D. C.	2	2	Johnston, George C., Glendale, Calif.	3	5	Murray, D. A., East Orange, N. J.	2	3
Frisch, Harold, New York City, N. Y.	6	7	Jones, Paul, Budapest, Hungary	2	2	Musial, Walter, Dearborn, Mich.	2	7
Fritth, H. W., Vancouver, B. C., Canada	3	7	Jones, Dennis W., Seattle, Wash.	2	4	Myers, Alfred H., Chicago, Ill.	4	6
Frost, Rex, Toronto, Ont., Canada	30	60	Jones, Maxine, Canton, Ohio	2	4	Myers, Lida, Elma, Wash.	2	2
Fukutomi, Archibald, Mani, T. H.	2	2	Jordan, F. I., Newton Highlands, Mass.	2	2	Nayer, James H., Washington, Pa.	2	2
Fuller, Dr. E. T., Englewood, N. Y.	22	44	Jordy, Florence, Madison, N. J.	18	35	Naylor, H. Del., Chicago, Ill.	2	3
Fung, Yuen-Hon, Canton, China	2	2	Jouett, Clinton B., Santa Barbara, Calif.	3	4	Newell, Geo. M., Santa Barbara, Calif.	2	8
Gaidano, Bartolomeo, Torino, Italy	2	2	Justice, Nan, Asheville, N. C.	3	6	Newett, Thomas J., Park Ridge, Ill.	2	5
Gallbraith, J. Frank, Toronto, Canada	3	6	Kaboun, Fred C., Philadelphia, Pa.	3	7	Newhall, E. G., Santa Barbara, Calif.	4	13
Gallbraith, John M., Toronto, Canada	2	4	Kalmar, H., Buenos Aires, Argentina	7	12	Nofsinger, Frank A., Roanoke, Va.	3	4
Galloway, J. Wallace, Edmonton, Can.	35	66	Keegney, Joe E., Tulsa, Okla.	4	9	Noqueira, Silva, Lisbon, Portugal	5	18
Garrett, Norman R., Prescott, Arizona	3	4	King, A., France, Baltimore, Md.	4	9	Noma, Yoshio, Seattle, Wash.	6	12
Gasparrin, Gaspar, Sao Paulo, Brazil	3	4	Kisling, Vernon H., Baltimore, Md.	4	6	Norfolk, W. A., London, Ont., Canada	2	4
Geer, Dr. E. T., Englewood, N. Y.	3	5	Klarquist, H. T., Minneapolis, Minn.	3	3	Norris, Dorothy L., New York, N. Y.	2	2
Geeraerts, F., Antwerp, Belgium	2	2	Koenig, Hugo, Kenmore, N. Y.	3	7	North, Ernest Culver, Baltimore, Md.	6	11
George, Robt. V., Tomson, Md.	2	2	Koen, Mung, Dung, Canton, China	2	3	Novotny, Janina, Praha, Czechoslovakia	2	3
Gilson, H. Lou, Rochester, New York	3	5	Kotek, Alois, Praha, Czechoslovakia	2	3	Nys, Ernst A., Calcutta, India	11	19
Gilbert, Alex, Toronto, Ont., Canada	2	3	Kozak, Paul, Jr., Cleveland, Ohio	2	3	Obay, David, Jr., Bellevue, Ohio	10	24
Giovannini, Francesco, Bologna, Italy	5	6	Krimke, Jerome F., South Orange, N. J.	2	4	Obner, Benj., Durango, Colo.	7	13
Goldbaum, J. Leonard, Trenton, N. J.	2	3	Krohn, H., Omaha, Neb.	4	4	Ochman, L., Jr., Ridgewood, N. J.	5	8
Goldman, Mort, Toms River, N. J.	2	3	Kuehl, Fred H., Rock Island, Ill.	4	7	Oehl, Art H., Winnetka, Ill.	14	18
Goldsmith, Mrs. R., Jackson Hts., N. Y.	5	9	Kunkel, Karl F., New York, N. Y.	7	10	Olman, P. H., Cincinnati, Ohio	17	60
Goldsmith, S., Jackson Heights, N. Y.	5	9				Officia, J. F., Rio De Janeiro, Brazil	34	61
Goldwater, Barry, Phoenix, Arizona	6	6				Ojeda, Art H., San Francisco, Calif.	2	3
						Olmer, Antonin, Prague, Czechoslovakia	2	2



Name	Exh. Points	Name	Exh. Points	Name	Exh. Points
Olson, Dr. Alver J., Burney, Calif.	1	Smethurst, A. F., So. Orange, N. J.	2	Winquist R., Stockholm, Sweden	8
Omori, Motomichi, Fukuoka City, Japan	5	Smiley, Sylvia, Chicago, Ill.	2	Winters, Fred S., Decatur, Ill.	2
Omstott, Elmer L., St. Louis, Mo.	17	Smiley, W. F., Chicago, Ill.	9	Wolfe, Paul J., Butler, Pa.	17
Osmond, Rachel H., Chicago, Ill.	4	Smith, C. C., Hamilton, New Zealand	4	Wong, Wing-Chung, Canton, China	9
Oslo, Laszlo, Budapest, Hungary	2	Snyder, C. A., Charlotte, Michigan	2	Wong, Yung-Kwong, Canton, China	7
Osuka, Mastatriki, Sao Paulo, Brazil	3	Sogin, Louis J., Chicago, Ill.	2	Wood, Walter F., Montreal, Quebec	2
Pacovsky, J., Praha, Czechoslovakia	3	Sohl, Stanley D., Lincoln, Neb.	4	Wood, J. W., Convent, N. J.	4
Pacheco, L. E., Los Angeles, Calif.	2	Soman, S., Hong Kong, China	1	Woolley, A. E., Jr., Baton Rouge, La.	19
Pagel, Victor, Milwaukee, Wis.	2	Sorensen, Max W., Fresno, Calif.	5	Worth, E., Nutley, New Jersey	3
Palmarichuk, A., Lethbridge, Alberta	2	Sorner, Alma, Sweden	2	Wright, C. W., Buffalo, N. Y.	3
Palmer, E. C., Sioux City, Iowa	2	Spaven, L. M., Rochester, N. Y.	5	Wright, C. H., Toronto, Ont., Canada	5
Palmeris, F., Sao Paulo, Brazil	2	Spendelhofer, A., St. Poelten, Austria	2	Wright, Jack, San Jose, Calif.	40
Panzer, R., Toronto, Ont., Canada	4	Spicer, Wm., Cincinnati, Ohio	9	Wright, S. P., Springfield, Ill.	14
Parsons, J., San Francisco, Calif.	2	Springthorpe, J., Mt. Airy, N. C.	8	Wu, Francis, Hong Kong, China	18
Patel, Kanti A., Bombay, India	27	Standish, Mrs. B., Boston, Mass.	4	Wyer, Esther C., Washington, D. C.	2
Pavovski, Kazik I., London, England	7	Stanley, David J., Buffalo, N. Y.	15	Wyer, M. Van de, Antwerp, Belgium	4
Pense, D. Ward, Winnetka, Ill.	21	Steffen, Carl, Chicago, Ill.	5	Yakovlev, Yasha, New York, N. Y.	12
Peretti, D. R., Torino, Italy	2	Steil, Georges, Luxembourg	2	Varrington, C. A., New York, N. Y.	4
Pesak, K. F., Praha, Czechoslovakia	13	Stevenson, Dr. E. M., Memphis, Tenn.	4	Young, Harry S., Chicago, Ill.	2
Peterson, Jerry, Montrose, Calif.	2	Stewart, Dan, Fresno, Calif.	4	Young, Tse-Yee, Shanghai, China	8
Piper, Floyd G., Streator, Ill.	8	Stewart, R. B., Yellow Springs, Ohio	2	Yuen, S. K., Hong Kong, China	4
Plumb, Wm., New York, N. Y.	3	Stites, Richard L., Sewickley, Pa.	6	Ziegler, P. J., Akron, Ohio	6
Polk, Martin, New York, N. Y.	2	Stoppelman, F., Lausanne, Switzerland	4	Zoltan, B. S. F., Kecskasaba, Hungary	5
Pollak, Karl, London, England	3	Strass, Morton, New York, N. Y.	6		
Polson, Poon, Hong Kong, China	2	Sturdevant, Dr. L. B., Seattle, Wash.	9		
Porter, E., San Francisco, Calif.	1	Sulke, R. D., Vienna, Austria	9		
Pradha, R. R., Bombay, India	8	Suydam, W. S., Madison, N. J.	2		
Prasse, Alvia W., St. Louis, Mo.	2	Suzukawa, Milton, Honolulu, T. H.	2		
Pratte, Dorothy, St. Louis, Mo.	3	Syed, Akhtar K., Palanpur, India	3		
Pratte, Paul K., St. Louis, Mo.	5	Szyver, Warren, Rochester, N. Y.	3		
Prevos, P. J., Kerkrade, Netherlands	2	Szaflosy, Kalman, Budapest, Hungary	10		
Prieto, Alvaro, La Habana, Cuba	4	Szety, János, Budapest, Hungary	3		
Puggard, Louis A., Detroit, Mich.	21	Tanaka, Kiyotaka, Tokyo, Japan	3		
Pun, Lin Yu, Canton, China	5	Tanimoto, Teyun, Honolulu, Hawaii	2		
Pun, Yet-Pue, Canton, China	12	Tattersfield, G., Philadelphia, Pa.	2		
Purdy, G. W., Port Orchard, Wash.	3	Teich, David, New York, N. Y.	3		
Ralkowski, Stanley, Seattle, Wash.	5	Telfair, G. B., University City, Mo.	2		
Rakoton, Wallace, Dallas, Texas	3	Telfair, F., University City, Mo.	2		
Randell, W. E., Seattle, Washington	3	Thomas, Dr. G., Bangalore, India	9		
Rasmussen, Jon, Seattle, Washington	2	Thompson, J. F., Cincinnati, Ohio	11		
Rasmussen, Ruth, Seattle, Washington	2	Thorne, Dr. M., Chicago, Ill.	14		
Rasmussen, Viktor, Copenhagen, Denmark	3	Thornhill, H. R., Birmingham, England	10		
Rastomjer, K. N., Pona, India	1	Tilden, M. W., Chicago, Ill.	14		
Reed, Lewis T., Chicago, Ill.	23	Tinney, Howard C., Seattle, Wash.	2		
Regnier, R. C., Jr., Baltimore, Md.	5	Tipple, Chas. H., Ontario, N. Y.	15		
Richards, D. J., Jr., South Bend, Ind.	21	To, Dr. Ernest, Hong Kong	2		
Richardson, J. P., Cleveland, Ohio	27	Tollinger, K. S., Pleasant Hill, Ohio	3		
Riddle, R. S., Windsor, Ont., Canada	10	Tollinger, Mrs. T., Pleasant Hill, Ohio	6		
Ring, P. F., Richmond Heights, Mo.	8	Tranfield, Walter, Oakland, Calif.	2		
Robert, Alma B., Chicago, Ill.	6	Trevellin, Sergio, Sao Paulo, Brazil	3		
Roberts, Hal, San Francisco, Calif.	2	Trond, H., Helsinki, Finland	2		
Rochon, Louis W., Seattle, Washington	8	Tsai, Chun-San, Canton, China	6		
Rogers, Frank, Downsview, Ont., Can.	2	Tsai, W. K., Honolulu, H. I.	3		
Romig, O. E., Pittsburgh, Pa.	26	Tsai-Kong, Sit, Canton, China	2		
Rosback, H. G., Elmhurst, Ill.	3	Tukey, Arthur N., Englewood, N. J.	4		
Rose, Ralph A., St. Louis, Mo.	3	Turbill, Otto B., Chicago, Ill.	2		
Rossi, Adolf, Bulharska, Czechoslovakia	5	Turner, Dr. C. C., Memphis, Tenn.	26		
Rouman, C. A., Philadelphia, Pa.	3	Uchimura, Koichi, Iwakoto, Japan	4		
Ross, S. V., Gerald, Madras, India	5	Umer, Dr. D. H. B., Memphis, Tenn.	4		
Rowley, Edith M., Sioux City, Iowa	5	Underwood, Arthur, Rochester, N. Y.	17		
Ruchhoff, C. C., Cincinnati, Ohio	14	Urcari, Luis, Sao Paulo, Brazil	2		
Rodney, Julius J., Overland, Mo.	3	Vadas, Erno, Budapest, Hungary	11		
Rudney, Violet, Overland, Mo.	2	Vandeweyer, Dr. M., Antwerp, Belgium	11		
Ryan, Arthur A., Hamilton, Ont., Can.	2	Van Scoy, Hale, Seattle, Wash.	2		
Sager, Thomas B., Dayton, Ohio	7	Vesce, V. C., Allendale, N. J.	8		
Sager, Rex E., Akron, Ohio	2	Vial, A. E. L., Leicester, England	2		
Salvatore, Eduardo, Sao Paulo, Brazil	3	Vidal, Ignacio B., Madrid, Spain	4		
Sammis, J. H., Provia, Ill.	3	Violet, Quentell, Norfolk, Va.	5		
Sarkany, Jeno, Sopron, Hungary	2	Vondell, John H., Amherst, Mass.	3		
Sato, Wm. R., Seattle, Wash.	3	Voss, Ellis J., Dr., Philadelphia, Pa.	2		
Saunders, L. G., Dr., Saskatoon, Sask.	3	Wackie, H. L., Port Dover, Ont., Can.	18		
Scharer, M. L., Jr., York, Pa.	5	Wade, W. L., Whistler, Mobile, Ala.	3		
Scharpman, C. F., Zoelle, Netherlands	16	Wagner, H. W., Worcester, Mass.	26		
Schaffer, E. F., Birmingham, Mich.	18	Wahman, J. Phil, Chicago, Illinois	9		
Schiller, Bob, Highland Park, Ill.	11	Walker, Alice K., Great Falls, Mont.	2		
Schlackman, I., Flushing, N. Y.	16	Walker, John Barras, Nanaimo, B. C.	2		
Schlosser, A., Luxembourg, Europe	6	Wallen, Arnold F., Oakland, Calif.	3		
Schmidt, F. V., San Antonio, Texas	3	Waller, Arthur, Chicago, Ill.	3		
Schmidt, H. J., Auckland, New Zealand	5	Walters, Robt. A., Decatur, Ill.	5		
Schreiber, A., Yellow Springs, Ohio	2	Warne, Robt. L., Brooklyn, N. Y.	3		
Schuelke, T. H., Liverpool, New York	8	Watkins, J. M., Chicago, Ill.	2		
Schuler, Ludwig, Munchen, Germany	3	Watson, Alfred, Buffalo, N. Y.	35		
Seal, Henry K., Philadelphia, Pa.	1	Weber, D. M., Cleveland, Ohio	40		
Sebesta, Josef, Praha, Czechoslovakia	2	Weber, Joe A., Philadelphia, Pa.	4		
Seidl, Joseph, Budapest, Hungary	11	Weber, Rennie L., Chicago, Ill.	7		
Sein, George, Woodhaven, New York	16	Weed, C. Bronson, New Haven, Conn.	10		
Seth, A. F., Broad Channel, N. Y.	6	Weierich, E. M., Moline, Ill.	4		
Sibley, Claude C., Hamden, Conn.	4	Weisenburger, G. L., Keokuk, Iowa	33		
Sienaler, R., Luxembourg, Europe	3	Westlake, F. Eliot, Cincinnati, Ohio	27		
Sigler, E. B., Rock Island, Ill.	10	Whitcomb, Edwin B., Alton, Ill.	12		
Silberstein, B. G., Cincinnati, Ohio	17	Whitehouse, T. V., San Diego, Calif.	18		
Silverman, S., San Francisco, Calif.	4	Whitwell, Wood, New Orleans, La.	14		
Simionetti, D. A., Jersey City, N. J.	5	Wier, Wilber H., San Diego, Calif.	5		
Sit, Tze-Kong, Canton, China	10	Williams, David H., Owego, N. Y.	2		
Skita, Victor, Budapest, Hungary	8	William, Betty, Sioux, Iowa	2		
Skovdal, Jens, Hlubro, Denmark	3	Wilson, C. L., San Diego, Calif.	29		
Skrainka, W. J., St. Louis, Mo.	2	Wing-Chung Wong, Canton, China	2		
Small, Dr. W. F., Newburgh, N. Y.	25	Winnik, Martin J., New York, N. Y.	24		

There are 638 names represented. In addition, there were approximately 1000 exhibitors who had fewer than two acquisitions.

The list was compiled by PSA Camera Clubs Committee member Lillian Gray.

psa

KARL A. BAUMGAERTEL, APSA  
353-31st Avenue, San Francisco 21, Calif.

## Hospital Slides

Since the last general appeal for slides for the PSA Color Division Hospital Project, we have distributed nearly twenty thousand slides to army, navy and veterans hospitals, and although we are still receiving several hundred slides a month we actually need several thousand a month.

For the benefit of new members we should explain that since 1943 the Division has been collecting slides to distribute to hospitals, either direct or through the American National Red Cross. These have been found useful in many ways. They are shown not only as interesting pictures, but where handled by Red Cross personnel, they have been able to devise games and quiz programs using these slides. They are shown to all classes of patients including those flat on their backs, in which case the slides are projected on the ceiling. They are especially valuable in the psychopathic wards where other entertainment forms are rather limited.

We do not need your best slides. Almost any slide that can be projected will be of interest. They need not be identified as to subject matter but it will more than double their value if it is possible for you to do so. All slides are donated outright to the Red Cross or to the hospitals and none will be returned. All of us have extra slides in our files. Now that war activities have been resumed they are needed more than ever. Go through your files now and send any extra slides to Karl A. Baumgaertel, 353-31st Avenue, San Francisco 21, California.

If this appeal is quoted by other publications including the national photographic magazines, all of whom have been most

generous in the matter of publicity, we would deeply appreciate their making it quite clear to their readers that this is not only a strictly non-profit activity but that unlike some non-profit projects we do not even have any salaried personnel handling the details. Thank you.

### Overized Glass

We have been receiving reports from several exhibitions and from some of our competitors that more and more slides are being received that will not fit in the carriers of standard 2x2 projectors. In all cases it seems apparent that the glass used in mounting these over-sized slides is home cut. For the benefit of those cutting their own glass we would like to bring to their attention the fact that the so-called 2x2 glass is actually 3/32 of an inch less than 2 inches in each dimension. In a few cases the glass has been cut the right size but has been too thick. This should be watched also.

### Slide Set Courtesy

Up to about a year ago any borrower of a traveling slide set could be quite certain that it would be received with all glass both clean and intact. In most cases this was doubly appreciated due to the fact that with close booking being necessary, on account of the demand, the sets were usually received only just prior to their showing and little time was available for cleaning and replacement of broken glass.

During the past year, we regret to report, many individuals and clubs have received sets from the previous exhibitor that were not clean and in which broken glass had not been replaced. With the shipping cases we use, glass seldom if ever breaks in transit and slides cannot become smeared with finger prints while in the mail; therefore broken glass and dirty glass can be blamed on careless handling on the part of previous exhibitors. As all slide sets are now loaned to Color Division members without cost except for postage paid in forwarding to the next exhibitor, it is little enough to ask that all borrowers make sure that the set is clean and that all broken glass has been replaced before the set is forwarded to its next place of showing. To do so will not only help everyone but it will create good will where ill-feeling now exists. Now that a great many clubs are borrowing and lending sets between themselves all of this applies to these sets as well. Keep all sets clean and in good order.

### Changes

The biggest change that has taken place during the past month is in your board of officers who assumed office at the recent annual meeting at Baltimore. The new Color Division Chairman is George F. Johnson, APSA, Forestry Building, State College, Pennsylvania; the new Vice-Chairman is Mrs. Blanche Kolarik, APSA, 2824 S. Central Park Avenue, Chicago 23, Illinois; and the new Division Secretary is Paul J. Wolf, APSA, 354 Fort Washington Avenue, Hawthorne, N. Y. All of our new officers have considerable experience in

Color Division problems and have proven themselves by hard work and real efficiency in handling Color Division activities in the past. The Division is very fortunate in having secured such fine officers for the coming two years.

Another change to be reported at this time is in connection with our library. To allow George Blaha, APSA, more time for the many other activities he is handling so ably for both the Society and the Division, the library has been put in charge of Harry Haines, 315 W. 86th Street, New York 24, N. Y. If you want to borrow some of our books or if you have any suggestions regarding books that you believe should be in our library, write to Harry at the address above. Remember it is our aim to have in our library not the books that are commonly available but only the unusual, such as foreign annuals, etc.

### C.D. Supplement 1951

One of a number of tasks that will be handled by our new chairman will be the assembling of material for next year's Color Division Supplement to *PSA JOURNAL*. So while the memory of the 1950 Supplement is still fresh in your mind, write to George F. Johnson and let him have your ideas on what you want to see in next year's Supplement or give him any ideas you may have that you think will improve it. Better yet if you have any ideas for an article of your own, together with illustrations if available, by all means write to George and let him know what subject you propose to write about. Then, some time before May 1, 1951 write the article and submit it to George Johnson for consideration.

### Coming Color Exhibitions

Cuba, Dec. 15-Jan. 15, deadline Dec. 5. Four slides, up to 3 1/4 x 4, \$1. Forms: Sr. Dagoberto Villar Puente, Club Fotografico de Cuba, O'Reilly y Compañia, Habana, Cuba.  
Detroit, Jan. 14-Feb. 4, deadline Dec. 12. Four slides, \$1. Forms: Dr. Paul Ayres, 18723 Moros, Detroit 24, Mich.  
Chicago Nature, Feb. 1-28, deadline Jan. 15. Four slides, any size, \$1. Forms: Blanche Kolarik, 2824 S. Central Park, Chicago 23, Ill.  
Minneapolis, Feb. 13-14, deadline Jan. 22. Four slides, \$1. Forms: Warren Anderson, 123 S. 7th St., Minneapolis, Minn.  
Whittier, Feb. 11-25, deadline Jan. 31. Four slides, \$1. Forms: John S. Goodwin, 2028 Howard St., Whittier, Calif.  
Philadelphia, Mar. 3-25, deadline Feb. 10. Four slides, \$1. Forms: John A. Adams, 546 Putnam Rd., Merion Sta., Pa.



LOUISE BROMAN JANSON, APSA  
6252 S. Kedzie Avenue, Chicago 29, Ill.

### Now Is the Time . . .

. . . to set up a bird feeding station or locate one you can frequent . . . to collect the cocoons of our showy moths for future photography . . . to picture the outlines of trees without foliage . . . to read the works of such nature lovers as Thoreau, Burroughs, Sharp, Porter, Fabre, Teal, and Platt.

### The Evergreens

To the untrained eye, November woods appear silent and sullen. The rich tones of summer and the vivid hues of autumn have vanished with the coming of the cold, leaving the woodland gaunt and gray. Still, one color remains to soften the bleak landscape—the dark green of the conifers. Their lofty spires reach skyward in sharp silhouette suggesting grandeur and serenity.

Picturing the quiet evergreens is a welcome change for the nature photographer kept busy by the brighter tints of the younger year. The tapering forms of pine, spruce, fir, and hemlock are excellent camera subjects. A series of pictures showing the shapes of individual trees is a valuable addition to the nature file. Interesting sets can be made depicting bark, needles, blossoms, and cones. The flowers and cones are especially photogenic displaying soft shades of gold, wine, green and brown. These muted tones are particularly pleasing and color slides of the flowers and fruit of coniferous trees are frequently favored by salon judges.

Evergreens are much more difficult to photograph successfully in black and white. The dark green of the needles and the many surfaces of the open cone-scales are beautiful on the groundglass but often disappointing when seen on paper. Particular attention must be given to gain full advantage of the light. For closeups a reflector should be used to brighten shadow areas. A full scale of tones must be inherent in the negative to obtain proper quality in the finished print.

The conifers have little diversity of shape. There is one central stem which guides the tree upward. The branches are placed nearly at right angles to the trunk and appear in regular whorls. The growing tip of the central shaft is known as "the leader." If it is removed or accidentally destroyed, the tree can not replace it. Growth is continued by promoting a branch from the upper whorl to take the lead.

The foliage of the evergreens is darker during the winter. This is because the chlorophyll bodies in the needles lose their intense green in autumn and become more or less inactive. With the advent of spring they regain their color and resume their work. Each pine has its own particular shade of green. There are yellow-greens, blue-greens, and light, dark, or bright greens.

The needles occur in bundles of two, three, or five. The number of leaves in the cluster is a key to the tree's identity. The needles vary in length, color, texture, and shape in each species.

Although the conifers are evergreen trees, their leaves are not permanently so. One by one they turn color and fall. Thus, eventually the entire foliage of the tree is renewed. The length of time required to replace all the needles depends upon the species. Spruce trees drop all their needles in five or six years. Vew leaves fall in about eight years, and those of the silver-fir in twelve. Pine needles are replaced annually but from spring until autumn both the new and the old crop are kept. When

fall approaches, the old leaves (those of the previous year's growth which are now set at the back of the branches) turn yellow and drop. Larch trees are deciduous, their leaves falling in autumn and the new growth appearing in spring.

Evergreens are wind-fertilized, and the amount of pollen required to fulfill the need by this wasteful method is tremendous. Vagrant winds carry many of the precious grains far from their intended destination.

The cones of these trees, even before maturity, are beautiful. The pattern of the overlapping scales is intricate and precise. Various lengths of time are required for the cones to ripen. Mainly, the seeds have wings and are sown by the friendly winds.

Pine forests are famous for their silence. Sometimes the passing of the wind causes the long needles to vibrate. Then, the stillness is broken and the trees seem to converse in soft whispers. The needles which cover the ground provide a noiseless carpet for all who wander through.

The cone bearers are admirably adapted to face rough winds and shed deep snows. The stiff needles are not torn from the trees by fierce gales and the snow can not cling to their hard, curved surfaces. Thus, pines are the guardians of the coastlines and the protectors of the mountainsides.

#### Coming Nature Exhibitions

6th Chicago. Closes January 15, exhibited February 1st to 28th. Entry forms from Blanche Kolark, 2824 S. Central Park Ave., Chicago 23, Illinois.

## Photo-Journalism

CLIFTON C. EDM, APSA  
18 Walter Williams Hall, Columbia, Mo.

The new "Meet Your PSA" booklets are splendid—something to instill a bit of pride in all of us. From an introduction to the Society, the little booklet in a friendly and entertaining manner goes into an explanation of the activities of each of the Divisions. If you've received your booklet, and have read it—pass it on to a potential member. Your photographic friends will enjoy learning about PSA, and you'll feel like a Boy Scout who has just done his good deed for the day if you are instrumental in gaining a new PSA recruit.

The first Missouri Salon sponsored by The Camera Club Council of St. Louis, Inc., and The Heart of America Council of Camera Clubs of Kansas City, was judged Oct. 7-8. Classifications included color, nature, pictorial, motion picture, portrait and photo-journalism. Judges in the P-J Division were Eddy Meyer, St. Louis *Star-Times*, Art Witman, St. Louis *Post-Dispatch*, and Jack Zehrt of the St. Louis *Globe-Democrat*. Prints were shown at Stix, Baer and Fuller Founder's Hall from Oct. 30 through November 4, and November 6 through Nov. 11. Motion pictures were shown at Scruggs-Vanderport, Inc., Music Hall, October 28 and October 30.

News photography is a fine profession,

and can be a fine career. A great many ambitious photographers, however, aspire to one day holding a desk job. Just how much chance do they have? In a survey made by Al Christman, graduate student at the University of Missouri School of Journalism, Al learned that: "there is no such thing as a 'typical picture editor,' as a picture editor's duty varies from paper to paper." Al did learn, however, that the larger newspapers believed there was a shortage of qualified picture editors. On the other hand, those newspapers which are not picture-minded, felt that anyone could handle a picture desk—that there was no dearth of picture specialists. Of the newspapermen answering Christman's questionnaire, 40 placed reporting experience as the first requisite of a good picture editor. Twenty-seven listed photographic experience as a "must." Fifteen persons required copyreading experience, and nine insisted that their picture editors have an art background.

A new type of photographic exhibition sponsored by the Boston Store of Milwaukee, and held at the Milwaukee Art Institute September 8 through September 30, was judged by John Morris, picture editor of the "Ladies Home Journal"; Arthur Siegel, photographer, designer, educator; and Roy E. Stryker, director, Pittsburgh Photographic Library. The preview, Friday, September 8, at the Museum, was like old "home week." There, in addition to seeing old PSA friends like Stanley Kalish, Ray Mess and Roy Stryker, this writer saw a host of other photographic greats. Speaker of the evening was Roy Stryker, when in presenting a beautifully sincere and highly informal, illustrated lecture, set the tone for the entire show. Purpose of the exhibit, which drew contributions from Illinois, Indiana, Iowa, Michigan, Minnesota and Wisconsin, was to: (1) help re-establish standards of quality in photography; (2) enable the general public to see photography as a creative and communicative medium; (3) offer an annual opportunity for the creative photographer in this region to show his work; and (4) by purchase, accumulate fine photographs for the permanent collection of the Milwaukee Art Institute. Here's hoping other cities follow Milwaukee's lead.

A little late, but none-the-less sincere, are our congratulations and best wishes to the new slate of NPPA officers elected at the Atlantic City convention. Doing a splendid job of carrying on the great work of a great organization are: President, Kenneth McLaughlin, San Francisco *Chronicle*; Secretary, Ollie Atkins, Washington Bureau, "Saturday Evening Post," and Treasurer, Andy Willoner, MGM, News of the Day, Washington, D. C.

At the joint convention in Madison, Wis., August 28-30, of the American Association of Teachers of Journalism, the Association of Accredited Schools and Departments of Journalism, and the American Society of Journalism School Administrators, photo-journalism came in for a share of attention. Members of the P-J panel consisted of

James A. Fosdick, Kent State; Floyd Arpan, Northwestern; George Yates, Drake; chief photographer for the Des Moines, Ia., *Register*; and Cliff Edom, writer of this column. At a business meeting, it was voted that a committee be appointed to study the methods of teaching and the courses offered in photo-journalism by members of the combined organizations. This report will be due at the next annual convention to be held at the University of Illinois.

Bob Garland, who attended the annual convention of Kappa Alpha Mu at Michigan State last spring, gave this national honorary fraternity in photo-journalism a much appreciated pat on the back in his September column in trade publications. Bob said in part: "What impressed this observer was the interest shown by convention delegates in improving the lot of press photography. We can only hope working press photographers will recognize the fraternity's efforts and cooperate with its members." Those are kind words, Bob Garland—we are sure that PSA members, too, are in accord. Like good KAMERS, members of the Photo-Journalism Division of the Photographic Society of America are trying to help raise standards of photo-journalism, and are trying to gain consideration for the working camera reporter. It's "one for all—and all for one" in this program which is being led by NPPA.

#### Contests to think about:

Here's hoping you've done a lot of good shooting this summer, and that you have some pix worthy of competition. The \$5,000 Graflex photo contest, with its December 1 closing date opened October 1. For official rules, etc. see your Graflex dealer, or write Graflex, Inc., Rochester 8, New York.

The Eighth Annual News Pictures of the Year Competition and Exhibition sponsored by the School of Journalism, University of Missouri and the Encyclopaedia Britannica has a December 2 deadline. Entry forms and information about this competition can be procured by writing to Cliff Edom, 18 Walter Williams Hall, University of Missouri, Columbia, Mo.

William F. Bennett, well known to many PSAs for his work as Chief, Acquisitions Section, Photographic Branch of the International Press and Publications Division, State Department, is now assistant director of the U. S. Census Bureau. Even though he is not engaged in photography, he maintains an active and enthusiastic interest in photo-journalism.

Townsend Godsey, formerly photo director at Stephens College, Columbia, Mo., and recently a staff member at the Fred Archer School of Photography, is once again back in his beloved Missouri Ozark hills, where he is a freelance writer-photographer. Godsey, like Charley Martz, his neighbor some forty miles away, has a very attractive cottage overlooking a beautiful river valley hundreds of feet below. These Ozark hills have got something — no kidding!

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William P. St. Clair, Jr., Honolulu, Haw., writes: "Congratulations on the swell job you have done on the Photo-Journalism column for PSA JOURNAL. . . . The portfolio pickings make very interesting reading and serve to give ideas as to what other free-lancers are doing. I might be able to turn some of them to my own advantage." Thanks a lot, Bill! Here's hoping you can profit from the PSA column, the News Letter and from the P-J Portfolio. As to NPPA's "Complete Book of Press Photography"—it's a honey! The price is \$5 and worth far more to all of us interested in Photo-Journalism. Just send your order to PSA JOURNAL—they'll see to it your copy is delivered pronto.

"Modern Photography," formerly published in Cincinnati, moved its editorial offices to New York City early in September. "Modern," it has been announced, "will have a new editorial staff with many new and exciting pages planned for the editorial pages of the magazine." Art Ahlers, managing editor, has assumed his duties in New York.

Elmo McDonald, New Rochelle, N. Y., is a graduate of the School of Modern Photography in New York, and at present is doing commercials for hair stylists. His ambition is to "become a good news photographer."

E. C. Kaighin, Cleveland, has been interested in photography for more than three decades. At the present time his equipment consists of a Kodak 35, a 4 x 5 Speed Graphic, a 3-A Ansco, and a Seneca 8. He makes photographic silk screens, does lettering, etc., and hopes one day "to take the picture." He is keenly interested in the work of the press photographers of the nation.

P-Jer Van Toole, Jacksonville, Florida, is an associate member of the National Press Photographers Association. He is attached to the Department of the Naval Air Reserve Training Unit at Jacksonville, where he does publicity work and serves as an instructor in photography. Van suggests that the P-J Division could aid press photography by "sending members, through various colleges in the U. S., pamphlets on how to improve camera work and general dealings with the public." It is a good suggestion, Van, and worthy of every consideration. Thanks.

Robert S. Halvey, Philadelphia, is doing commercial photography, "with a little free-lance news, publicity, school and wedding work thrown in." Bob is a partner in the Hagan-Halvey photographic concern of Philadelphia, and has been a PSA member nearly ten years. Mr. Halvey enjoys the NPP publication, and other "bonuses" given to members of the P-J Division. He suggests that one job the P-J Division might do for the benefit of all concerned, would be to compile a list of "all competent P-J member Free Lancers which could be put before publishers and

editors to encourage their use in obtaining pictures too far to send staffers." That, too, is a suggestion worth thinking about. What do some of the other P-Jers think of the idea?

Wallace Driver, Hellertown, Pa., is in charge of Publications at Lehigh University, Bethlehem, Pa. He writes, edits, designs and orders printing for the university catalogs and does most of the photographic illustrations for them. In addition, Driver does some publicity pictures and free-lance work. He writes that he "enjoys the P-J Division of PSA, and the subscription to the National Press Photographer." Wallace says he may send in material for the P-J Portfolio "one of these days—when I get something pertinent." We hope you do, Wallace. We'll be looking for your name and for your pictures. The portfolio is valuable to all of us—and a lot of fun, too!

## New Aids

(Concluded from page 617)

A new line of telephoto and wide-angle lenses for all popular 35mm and 2½x2¼ reflex cameras was introduced recently by Spiratone, 49 West Twenty-seventh Street, New York City. The new lenses have interchangeable adapters permitting use of the lenses on several cameras; built-in or separate filter holders, correcting viewfinder mask, and are uniformly priced at \$16.95.

Two new viewers to accommodate all Stereo-Realist slide pairs are offered by Keys Stereo Products, 1561 West Pacific Coast Highway, Long Beach 10, Calif. Both are made of molded plastic and have adjustable eyepieces. The \$9.75 model uses two medium-size flashlight batteries. The inexpensive \$4.75 model has a large area of translucent plastic which collects light from either natural or artificial light sources.

A new "Pix" Light, a self-illuminating picture frame, has been put on the market by Moviette, Inc., 366 Madison Avenue, New York City. The unit provides a soft indirect room illumination as well as lighting for the picture. "Pix" Light (\$8.93) is a shadow box frame of light metal measuring 11½x13½ inches, 2½ inches in depth. It is supplied with a mat to accommodate 8x10-inch prints, tubular lamps and long line cord, and operates on AC or DC.

A basement darkroom for the use of customers is one of several new services and merchandising ideas introduced recently by Medo's photographic retail store, in their new quarters, 23 West Forty-seventh Street,

New York City, two doors west of their old location. Completely modernized and attractively furnished, the new store will be devoted to the sale of amateur and professional equipment and supplies. Medo's also have a second store at 902 Broadway, New York City, chiefly for professional customers in that area. The executive offices also will be at the downtown address.

## LAST WORD

Copies of camera instructions lost, strayed, stolen or never owned, for any camera, new or old, are available at 25 cents each from Olden Camera & Lens Company, 1265 Broadway, New York City. Here's your chance, at last, to get instructions for that wachamacallit camera you've been trying to learn to operate.

## BOOK REVIEWS

Books of all publishers, including those reviewed, may be purchased from PSA JOURNAL, at list price, postage prepaid.

GLAMOUR GUIDE, How to Photograph Girls, by Eugene Montgomery Hanson, The American Photographic Publishing Co., Minneapolis, Minn., 189 pages, 7x10, illustrated, cloth, \$5.00, 1950.

This author starts with the premise that, sooner or later, every male photographer is going to concentrate on photographing females and he might just as well learn to do it well. After perusing this book, which seems to cover every possible facet of the subject except how to get the girl, the amateur should be well equipped mentally for the job, which is to make girls look more beautiful than actually they are!

Mr. Hanson, who writes interestingly about a fascinating subject and illustrates his words with his own photographs made according to his own advice, starts with snapshots. He gives the amateur the works until, in his darkroom, the amateur decides to turn professional. The text is simple, understandable, and intriguing—all designed to protect the amateur from that unhappy moment when the model glances at her photograph and asks: "Do I really look as bad as that?"

The amateur is told, and shown, how to photograph girls in clothing, and out; how to emphasize the garment or the girl; how to handle nudes; how to make portraits; what to do about flash; and how to work the magic of makeup. The book is particularly helpful in warning against the gremlins who make for unflattering pictures. And there's a good deal about the philosophy of girl pictures which seldom appears between covers. Also, there are girl pictures in sufficient quantity to satisfy almost anyone.

A GRAMMAR OF THE FILM, by Raymond Spottiswoode, University of California Press, Berkeley 4, Calif., 328 pages, 5¼x7½, cloth, illustrated, \$3.75, 1950.

"A Grammar of the Film" is an academic approach on the technique of the



## PSA CHRISTMAS PRESENT

The ideal Christmas present for any camera owner is a PSA membership. Send name, address and \$10.00 to PSA Headquarters and we will do the rest.

GIVE PSA FOR XMAS.





**Kodak** Chemical Preparations will never let you down. They are born of exhaustive research... designed to bring out top quality... thoroughly tested under practical working conditions... held to rigid standards of uniformity... precision-compounded... and packed to reach you fresh and pure. You can use them with complete assurance that each is reliable, and perfectly fitted to its specified task.

**Kodak Film Developers:** Kodak Microdol, for fine grain; Kodak D-76, for maximum emulsion speed and moderate grain; Kodak DK-50 and DK-60a, for roll and sheet films and plates; Kodak D-19, for technical work; Kodak D-11 and D-8, for high-contrast and line negatives; Kodak Versatol (liquid) for all-around use with films, plates, slides, and papers.

**Kodak Paper Developers:** Kodak Dektol, for cool-toned papers (Kodabromide, Kodak Azo, many others), and for lantern slides, press films, and plates; Kodak Selectol, for warm-toned papers such as Kodak Opal or warm-black Kodak Platino; Kodak Versatol, for all-around use.

**Kodak Fixing and Stop Baths:** Kodak Rapid Liquid Fixer With Hardener (for films and plates; usable with papers); Kodak Acid Fixer, for films, plates, and papers; Kodak Photo-Fix, especially for papers; Kodak Liquid Hardener, and Kodak Indicator Stop Bath.

**Kodak Toners, Intensifiers, Reducers:** Kodak Rapid Selenium Toner, Kodak Brown Toner, and Kodak Sepia Toner (all for brown tones); Kodak

Blue Toner (also yields fine red tones on sepia-toned prints); Kodak Chromium Intensifier; Kodak Farmer's Reducer; Kodak Reducer and Stain Remover.

**Kodak Special Aids:** Kodak Anti-Foam (to eliminate frothing); Kodak Photo-Flo (wetting agent; prevents drying streaks); Kodak Anti-Fog No. 1 (minimizes fog on stale papers and films); Kodak Anti-Fog No. 2 (helps in high-temperature processing); Kodak Anti-Calcium (minimizes hard-water scumming); Kodak Print Flattening Solution (preserves flexibility; aids ferrotyping); Kodak Desensitizer (lets you develop fast pan and ortho films by inspection); Kodak Print Lustre (for extra print sparkle and tonal richness); Kodak Print Lacquer; Kodak Dodging Dye Crocein Scarlet (neo-coccine); and others.

**Kodak Processing Packets:** The famous Kodak Tri-Chem Pack; also Kodak Universal M-Q Packets, Universal Stop Bath Packets, and Dektol and Microdol Packets—handy, economical units to mix quickly, use while fresh, and discard.



2


**Kodak**

sensitized materials will help you weave a pattern of success. Films or papers, the selection is wide—and whatever you select, you can rely on uniformity, dependable quality, and ability to extract the best from scene or negative. Among the cool-toned enlarging papers, first in popularity is Kodabromide—fast, good latitude, in five evenly spaced contrasts and four tint-texture choices. Among warm-black papers, Kodak Platino Paper is outstanding for good speed, high quality, richness of tone, responsiveness to manipulation, and ease of handling (it comes in four tint-texture combinations, and some are available in three contrasts). And if you prefer a moderate-speed, single-contrast paper, there's Kodak Opal, choice of the masters, worthy of a master's skill—warm in tone, delicate in gradation, in a stimulating array of thirteen tint-and-texture choices. How can you fail to do fine work, with materials such as these?

3


**Kodak**

lenses—on your camera or enlarger—contribute greatly toward finer work. Each Kodak Anastar, Anaston, Ektanon, or Ektar Lens is tailored to its specific task—optically designed for that task—quality-controlled to deliver top performance in its price range. You invest wisely when you pick a Kodak lens.

**EASTMAN KODAK COMPANY**  
**ROCHESTER 4, N. Y.**

**Kodak**

film, which Mr. Spottiswoode terms a "study in esthetics rather than mechanics." This book was first published in England in 1935 and the fact that a reprint should be published in this country after fifteen years, offers substantial evidence that it is considered worthwhile.

In the first chapter, the author sets out his grounds for writing the book which is "to make as precise as possible the language and grammar which the film, as a prospective art-form, has to acquire, to outline its history. . . and to discuss various lines of development in the cinema, selecting one for detailed treatment and analysis. This is treated first as a material structure and then as an artistic unity, both in its visual aspect and in its organic relationship to sound." Certain common film terms are then defined which affect the picture image, the sound track and the film as a whole.

The chapter which outlines film history, points out the various developments and techniques in the United States, England, Germany, France, and Russia that have contributed to the advancement of motion pictures.

Chapters V and VI are entitled "Technique of the Film," Analysis and Synthesis, respectively. In "Analysis" various techniques are analyzed in detail such as cutting, dissolves, fades, wipes, camera angle, movement, and close-up. A number of other techniques used in film production are also discussed. In "Synthesis" various forms of montage are described. According to Mr. Spottiswoode, the creative basis of film making is montage. This is the synthesis by which the film produces its effect on an audience. He has classified this synthesis into the various types of montage such as rhythmic, contrastive rhythmic, primary, simultaneous, secondary, and ideological, then each type is illustrated by an example. A discussion of the various categories of the film such as documentary, imagist, synthetic, etc., concludes the book.

The book contains an interesting discussion on the techniques and esthetics of film making and is recommended to anyone interested in this phase of the film.—A. S. N.

**NEWS PICTURES OF THE YEAR**, edited by Clifton C. Edom, Zebra Books, S. Rosenthal & Co., 22 East 12th St., Cincinnati 10, Ohio, 96 pages, \$1.87 (x), illustrated, paper, 50 cents, 1950.

This volume presents a selection of news photographs from the Seventh Annual News Pictures of the Year Competition sponsored by the University of Missouri School of Journalism and the Encyclopedia Britannica "Book of the Year." The purpose of the book is to permit the public to see the best of the more than 3,000 news photographs selected by a jury and thereby to give deserved attention to the photographers.

The volume serves to make even more laughable and unimportant the present controversy between the pictorial and documentary-futurism schools of photographic thought. A fair proportion of these photographs, made under pressure by realistic photographers, definitely are pictorial, and

nonetheless news pictures. The photographs run the gamut of appeals to human emotion, from the puppy who refused to leave its dead mother to Gussie Moran's lace panties.

The book is being distributed as a bonus to every member of the PSA Photo-Journalism Division.

**PHOTOGRAPHIC OPTICS**, by Allen R. Greenleaf, The Macmillan Co., 60 Fifth Ave., New York 11, N. Y., 214 pages, 6x9, illustrated, cloth, \$4.75, 1950.

Amateur photographers desiring to learn the basic principles underlying lenses, viewfinders, range finders, exposure meters, projectors and other optical devices will find this volume exceedingly helpful. The author, being a photographer, has reduced the mathematics and geometry to a minimum and has written at length on those phases of optics of deeper interest to the camera clan.

And the amateur who must have the best of everything in the way of equipment will find herein much that will be helpful to him in selecting and testing. The author is particularly helpful in debunking claims, arguments, and even some traditions and taboos. He gives the back of his hand, for instance, to the theory that exposure meters are essential in solving the "serious problem" of exposure. He contends the problem never even became serious until exposure meters came into the market, and he points out that, even now, their most essential use is in reading the illuminance of various points of the object and in determining the ratio of minimum to maximum illuminance. And he explains that color film, which supposedly requires exact exposure within a half-stop, is much more tolerant—something on the order of six to one!

There is a wealth of helpful information on focusing, shutters, filters, lens shades, perspective, printing, and other interesting subjects of abiding interest to every photographer.

**POCKET WISDOM OF PHOTOGRAPHY**, by Walter Nurnberg, Press Centre, Ltd., Ray-elle, 5700 Oxford St., Philadelphia 31, Pa., 80 pages, 4x6 1/2, illustrated, paper, \$1.25.

Here's a handy little volume which the argumentative photographer will love and the serious photographer will keep in his pocket for occasional reading. It is deceptive in that its diminutive size conceals a tremendous volume of information. It starts with an argument, "art vs. photography," and is equally forthright all the way through. There is, however, much more to this book than argument. It delves into the underlying principles and the background of various phases and facets of photography, and invites the photographer to think through his picture before he makes it.

Nurnberg is the photographer's essayist. This work actually comprises a series of essays on photography. It is not exactly the "how-to-do-it" school. In fact, it borders more upon "why to do it," yet it is deep, informative, helpful.

From this book the amateur can gain an insight into that impressive background of photographic and art knowledge which proficient photographers seem to possess.

**PICTORIAL FIGURE PHOTOGRAPHY**, Vol. II, Masterworks of Photography Library, American Photographic Publishing Co., Minneapolis, Minn., 81 pages 7 1/2 x 9 3/4, illustrated, paper, \$2.00, 1950.

This volume attempts to present a discussion of the esthetics and problems of photography of the nude for pictorial purposes, and succeeds to the generous extent of providing the photographic world with a collection of classic nudes which have stood the tests of taste and of time. The text covers the whys and wherefores of photography of the nude, setting forth some helpful facts and traditions which establish the boundary between art and pornography, it is hoped for all time.

The photographs are taken, of course, from the productive files of "American Photography," and are embellished by textual material which will give many an aspiring photographer of the nude much of the information he may want and should have. The photographs are the work of well-known and talented camera artists, among them Oelman, Fraprie, Thorek, Ray, Hoxie, Wobbe, Hanson, Perkins, Day, Hall, Genthe, Hoy, and Peacock.

## LETTERS TO THE EDITOR

Richmond, Va.

TO THE EDITOR:

Reference Page 475, PSA JOURNAL for September 1950.

As I dissolved (sic) the 800 oz. of Borax in the 28 oz. of water, I wondered whether this was a new formula for "heavy water."

It was a great issue in spite of this. Congratulations.

T. F. FOSTER

Terre Haute, Ind.

TO THE EDITOR:

I am a member of the PSA and receive the JOURNAL through the mail. As I told you in Chicago, I think it is one of the finest publications in the photographic field. In spite of its being slanted at the amateur angle, it has a great deal of interest to me and I am sure to many other professionals. Don't you think that successful professionals are amateurs at heart? I mean in the sense that they are so deeply interested in photography that if they no longer had to do it as a means of making a living, they would want to continue doing it for fun? I hope so.

Good luck to you and your gang, and keep up the good work.

WILLARD C. MARTIN  
Past President, PAA

Salt Lake City, Utah

TO THE EDITOR:

I believe a policy of reference to "Exhibitions of Photography" as such in PSA JOURNAL rather than "Salon" would be a step in the right direction towards the elimination of that objectionable title.

JOSEPH B. GILL

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## PSA TRADING POST

Open to individual members, free of charge. Limit 25 words each. Copy closes the tenth of the second preceding month before publication.

**For Sale**—Icarette 120, Carl Zeiss Jena f/4.5 Tessar, d.e. bellows, roll, cut film, film pack, ground glass backs, Meyer rangefinder, filters, case. Covering worn, camera perfect operating condition, \$35.00. Victor B. Kuzmich, 937 Beech Ave., Pittsburgh 12, Penna.

**For Sale**—Real photographic bargains. Eastman Medalist & case, accessory back and 2 film holders, lens hood & filters, flash gun, G. E. light meter & case, Solar II enlarger, Albert easel, electric timer, & Spot-O-Matic, plus paper, card-boards, measuring cups, etc. Mrs. Inez Pitman, 299 W. Main St., Geneva, Ohio.

**For Sale**—Old French stereo camera, glass plate picture about 7x17 cm., anastigmat Goerz, twin frames or panoram, leather-covered wood, obtained in Mexico City about 1900. Mackenstein, Paris Bte SGDG. France et Etranger No. 5399. Robert G. Wulff, Post Box 485, Hamilton, Ohio.

**Wanted:** Belun auxiliary reproduction device for Leica 111c. Frank H. Demski, Jr., Box 255, Grand Junction, Michigan.

**Wanted:** 6" 1/4 Wollensak Verito in sunk mount. Israel Weiner, 2551 E. 6th St., Brooklyn 35, N. Y.

New Haven, Conn.

### TO THE EDITOR:

... This also gives me a chance to tell you how much we admire PSA JOURNAL. In one capacity or another I see a good many of the publications of Photographic Associations, and in my opinion the JOURNAL tops them all. I also feel that it sets up a standard of excellence for the commercial photographic magazines, and so far as I know, they seldom reach the mark.

AUDREY E. HEUSSER, Sec'y.  
New Haven Camera Club

Lancaster, Penna.

### TO THE EDITOR:

Although I could spend only one day at the PSA Convention, I enjoyed that day tremendously—especially the fun of seeing all the legendary figures of photography in the flesh, and the thrill of meeting so many of them. Hampfner's lecture was well worth while; I shall keep his principles in mind from now on.

Please let me go on record as saying how fine I think you have made the PSA JOURNAL. The "Johnny Appleseed" articles are terrific.

MRS. MARION B. WALKER

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## NEWS AND NOTES

### Dr. L. A. Jones, Hon.FPSA Receives PSA Progress Medal

Dr. Loyd A. Jones, Hon.FPSA, head of the physics department of Kodak Research Laboratories, received the 1950 Progress Medal of the Photographic Society of America in a presentation ceremony in Baltimore's Museum of Art as part of the opening ceremonies of the PSA Convention, October 18th.

Adolf Fassbender, Hon.FPSA, Chairman of the PSA Progress Medal Committee, presented the medal. He cited the Kodak scientist "for outstanding contributions to photographic science and practice, especially in the field of sensitometry." The citation also took note of Dr. Jones' work in "original and productive photography, photometry, colorimetry, motion picture engineering, design of interpreting apparatus, ASA speed rating, and leadership."

In connection with the award Dr. Jones gave the Society's 1950 Progress Medal address. His topic was "The Psychophysical Evaluation of the Quality of Photographic Reproduction," which will be published at a later date in PSA JOURNAL.

### PSA Regional Convention

Preliminary announcement has been made of a PSA Regional Convention. This convention will be held in Rochester in March 1951, and is presently planned to coincide with the opening of the Rochester International Salon on March 2nd. The Rochester Technical Section's regular meeting on March 4th will be part of the Convention Program.

### New District Representatives

Election by the membership of District Representatives to serve for two years was certified to the Board of Directors at the 1950 Annual Meeting in Baltimore on October 18th. The District Representatives automatically become members of the National Council, the Society's policy-making body, and act in liaison between the Society's officers and members. Following are the new District Representatives:

**District 1, New England States**—Lee Ellis, 56 Hinckley Road, Waban, Mass.,



CONTEST WINNER

W. I. Reid

## PROFESSIONAL CALLING CARDS

Where Publishers, Professionals, Schools and Teachers may present their name, address and one line of advertising message. Rates on application to Editor, PSA JOURNAL, Kutztown, Pa.

### PROGRESSIVE SCHOOL OF PHOTOGRAPHY

217 Park Street, New Haven 11, Conn.  
Where photography is taught by experts  
headed by William Gerdes, M. Photog.

and Newell Green, 64 Girard Ave., Hartford, Conn.

**District 2, New York and New Jersey**—H. C. Carlton, 3301 Mt. Read Blvd., Rochester, N. Y.; Paul W. Gibbs, 5400 Fieldstone Rd., New York; Harry H. Lerner, 302 West 12th St., New York; Norman C. Lipton, 1480 Ocean Ave., Brooklyn, N. Y.; Helen C. Manzer, 10 Sheridan Square, New York, N. Y.; Walter V. McKee, 24 Garden Rd., Pelham Manor, N. Y.; Ruth F. Sage, 49 Johnson Park, Buffalo, N. Y.; and Paul J. Wolf, 354 Fort Washington Ave., Hawthorne, N. Y.

**District 3, Pennsylvania, Delaware, Maryland, District of Columbia, Virginia, and West Virginia**—A. Aubrey Bodine, 805 Park Ave., Baltimore, Md.; Mrs. Cary Firth, Trappe, Md.; Dr. J. O. Fitzgerald, 3007 Chamberlayne Ave., Richmond, Va.; and Edward T. Howell, 208 North Rd., Lindamere, Wilmington, Del.

**District 4, Ohio, Indiana, Kentucky, and Michigan**—Dr. C. J. Marinus, 303 David Whitney Bldg., Detroit, Mich.; Robert L. McFerran, 1014 Maxine Dr., Fort Wayne, Ind.; Mrs. Constance Phelps, 1034 Bishop Rd., Grosse Pointe, Mich.; and Bernard G. Silberstein, 626 Broadway, Cincinnati, Ohio.

**District 5, Tennessee, Georgia, Florida, Alabama, Mississippi, North and South Carolina**—Cortlandt F. Luce, 517 Trust Co. of Georgia Bldg., Atlanta, Ga.; and Dr. C. C. Turner, 899 Madison Ave., Memphis, Tenn.

**District 6, Louisiana, Arkansas, Missouri, Kansas, Texas, and Oklahoma**—Mrs. M. W. Lentz, 220 South Holyoke Ave., Wichita, Kans.; Herbert D. Ohm, San Antonio, Texas; and George W. Willson, 5125 Michael St., St. Louis, Mo.

**District 7, North and South Dakota, Nebraska, Illinois, Iowa, Minnesota, and Wisconsin**—Sten Anderson, 3247 Q. St., Lincoln, Neb.; Frank Fenner, Jr., Rt. 1, Barrington, Ill.; Mrs. Blanche Kolarik, 2824 South Central Park Ave., Chicago, Ill.; D. Ward Pease, 605 Lincoln Ave., Winnetka, Ill.; and J. Philip Wahlman, 1404 Elmdale Ave., Chicago, Ill.

**District 8, Washington, Oregon, Montana, Idaho, and Wyoming**—Charles W. Getzen-daner, Forest Grove, Ore.; and George L. Kinkade, 103 I St., SE, Auburn, Wash.

**District 9, California, Nevada, Utah, Colorado, New Mexico, and Arizona**—Elmore C. Adams, 736 Lake St., San Francisco, Calif.; P. D. Anderson, 251 Post St., San Francisco; Harvey W. Brown, 1021 West 6th St., Los Angeles, Calif.; Elbridge G. Newhall, 47 Rincon Vista, Santa Barbara, Calif.; and Robert Officer, 355 Dexter St., Denver, Colo.



PUEBLO PATTERN H. C. Kyllingstad

District 10, Alaska, Hawaii, Puerto Rico, and Canal Zone—Urban M. Allen, 3865 Anahua St., and Fred Ishibashi, 1141 Laniuma St., Honolulu, Hawaii.

National officers of the Society will be elected in 1951.

### New Du Pont Lab

A new Du Pont laboratory devoted to research and development work in the field of photographic films and processes was formally opened at Parlin, N. J., on September 29th.

The two-story concrete and brick structure, built at a cost of over \$1,000,000, is adjacent to the Photo Products plant administration building on Cheesequake Road. The building represents an expansion in the Du Pont Company's research on photo products.

Primary objectives of the studies to be pursued are improvements in color photography, better properties and performance in motion picture film, new development processes for both black and white and color film, and better products for the X-ray and graphic arts field.

Crawford H. Greenewalt, president of the Du Pont Company dedicated the new laboratory. He pointed out that it is one of a number of post-war research facilities out of which will come the products that will mark the future development of the company. He predicted that it will play an important part in the future of the photographic field.

Declaring that the success of the Du Pont Company has been based on research, Mr. Greenewalt pointed out that 60 per cent of the company's sales last year were of products that were unknown or in their commercial infancy 20 years ago.

He spoke before approximately 100 guests at a luncheon at the plant. Representatives of the scientific departments of fifteen colleges and universities in New York, New Jersey, Pennsylvania, and Delaware, together with officers of scientific societies, technicians from the cinema, por-

trait, and graphic arts fields, and company officials inspected the modern equipment of the laboratory. The new building has no windows. Lighting throughout is indirect and temperature is controlled by air-conditioning equipment. Approximately one-third of the working space for research teams is maintained in almost total darkness to permit the handling of light-sensitive emulsions. Special piping systems carry developing solutions and fixers to the individual laboratory rooms.

Several rooms are specially constructed to simulate extreme conditions of temperature and humidity encountered in tropical lands and in the Arctic regions. Here the effects of climate upon new films and emulsions are studied.

A completely equipped motion picture projection room, with nylon-covered seats for forty persons, permits review of cine film quality by the research groups. Sound-recording laboratories provide for recording and testing the sound in motion picture films and magnetic tapes.

The laboratory is directed by Dr. D. R. White and is part of the Photo Products Technical Division, of which Dr. F. K. Signaigo is director. Dr. White has played an active part in research and development in the field of photographic processes since he joined the Du Pont organization at Parlin in September, 1927.

### Pavelle Opens New Color Lab

With a special exhibition for the advertising, photographic and graphic arts fields, Pavelle Color Inc. opened its new Professional Color Print Laboratory, Tuesday, October 3, at its plant at 533 West 57 Street, New York, N. Y. The exhibition entitled, "The Best in Advertising Color Photography," was planned with the co-operation of over twenty-five leading advertising agencies. Each agency selected the best color transparency made during the year for one of its advertisers. Pavelle's Professional Color Print Laboratory made 16x20 prints from these, using the Kodak Dye Transfer Process.



NECKERS

I. D. Hanson



CACTUS

F. M. Itagaki

The exhibition of prints was hung so that clients and guests could view both the finished work and continuous demonstrations of the printing process in the laboratory itself. A special feature of the event was the presentation of the prints to the art directors of each advertising agency represented in the exhibition.

## Sept. Print of the Month Contest

The sixth judging of the Print of the Month Contest was held in St. Louis with the following results announced by judges Stuart M. Chambers, St. Louis; George C. Bolt, Kansas City; and Sewell P. Wright, Springfield, Illinois:

#### Beginners Group, Nature Class

1st—Fred M. Itagaki, Honolulu, Hawaii  
2nd—Dr. S. Wayne Smith, Salt Lake City, Utah "The Iris"

#### Beginners Group, Action Class

1st—William C. Ihlefeld, Cagay, Puerto Rico "Coordination"

#### Beginners Group, Pictorial Class

1st—Fred M. Itagaki, Honolulu, Hawaii  
2nd—Wesley I. Reid, Minneapolis, Minn. "This One's On Me"

#### Advanced Group, Nature Class

1st—Gilbert H. C. Lum, Honolulu, Hawaii "Monstera"  
2nd—Larry D. Hanson, Minneapolis, Minn. "Neckers"

#### Advanced Group, Action Class

1st—Wellington Lee, Bronx, N. Y. "Mid-Air Dance"  
2nd—T. S. Hall, Los Angeles, Calif. "High-Bird-High Wave"

#### Advanced Group, Pictorial Class

1st—Jack Howard, Los Angeles, Calif. "Nude Study"

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2nd—H. C. Kyllingstad, Santa Fe, N. M.  
"Pueblo Pattern"

The Print Contest is judged in a different city each month, although all entries are to be sent to PSA Headquarters as in the past. The schedule of judging and the individual in charge follows:

Month	City	Judges and Judging Arrangements
Nov.	Rochester	Dr. Alfred H. Hyman
Dec.	New York	John H. Magee
Jan. 1951	Boston	L. Whitney Standish
Feb.	Cincinnati	P. H. Oelman
Mar.	Baltimore	Ernest C. North
April	Pittsburgh	O. E. Romig
May	Detroit	Dr. C. J. Marinus
June	Cleveland	Doris Martha Weber
July	Atlanta	C. A. Luce
August	Philadelphia	Charles Heller

## THE RULES

1. There is no entry fee.
2. All active PSA members (individuals) in good standing are eligible, including foreign members.
3. Each member may submit one print per month in each class (total of 3 prints—see rule 13.)
4. One competition will be held each month.
5. Closing date for receipt of pictures at PSA Headquarters is the last day of each month. Pictures arriving late will be placed automatically in the competition for the following month.
6. All prints submitted become PSA property. They will not be returned.
7. Reproduction rights are granted to PSA when pictures are submitted.
8. For each winning print, a "PSA Print of the Month Medal" will be awarded. Winning prints and pertinent contest data will be printed in PSA JOURNAL as funds and space permit.
9. Winners for the preceding year will be judged annually at the PSA Convention to pick the "Print of the Year" in each class.
10. Pictures by any photographic process are eligible.
11. Print size shall not exceed "8 x 10."
12. Film exposure must have been made by the entrant. Prints may be made by the entrant or by a photofinisher.
13. The following are the classes of entry:

Classes	Beginner Group *	Advanced Group **
Action	1 medal	1 medal
General Pictorial (scenic, portrait, genre, etc.)	1 medal	1 medal
General Nature (animals, plants, flowers, pets, etc.)	1 medal	1 medal

\* Anyone who has not (prior to day of entry) had a picture accepted in an International Salon or Exhibition of Photography is classified as a "Beginner."

\*\* Anyone who has had a picture accepted in an International Salon or Exhibition is eligible only in the Advanced Group. Any beginner winning 3 "PSA Print of the Month" awards automatically transfers to Advanced status.

The January competition will be for Christmas and New Year cards only, according to the following classes.

	Beginner	Advanced
Appropriate scenes	1 medal	1 medal
Humor	1 medal	1 medal
Table tops and other synthetic scenes	1 medal	1 medal



NUDE

Jack Howard

14. PSA assumes no responsibility for notifying competitors of arrival of prints. Members wishing such notification should obtain a stamped self-addressed postal card to be filled in by Headquarters staff. A suggested message is: "Prints for competition arrived on ....."

15. Include the following data on the back of each print entered. Prints without this information cannot be judged.

Maker's name  
Maker's address  
Group (Beginner or Advanced)  
Class (Action, Pictorial, or Nature)  
Further data will be requested for winning prints.

16. Send prints to:

PSA Print of the Month Contest  
2005 Walnut Street  
Philadelphia 3, Pennsylvania

## NEW MEMBERS AUGUST 1950

### New Members

Alicar, Mrs. Marlis, Chicago, Ill. .... R. Keith  
Archer, John, Mountville, W. Va. .... R. Koch  
Arthur, Laurence, Chicago, Ill. .... F. Quellmalz  
Avil, Gordon, Van Nuys, Calif. .... J. Armstrong  
Banerji, K., Nampur, India .... Dr. G. Thomas  
Banks, W., Newton, N. Car. .... H. Roush  
Briggs, Miss H., Washington, D. C. .... O. Atkins  
Burr, John, Pittsburgh, Pa. .... Membership  
Carl, Dr. E., Milwaukee, Wis. .... R. Laurer  
Chinnappa, L., Bangalore, India, Dr. G. Thomas  
Clark, Bryce, St. Paul, Minn. .... C. Irlie  
Clemson, D., Armstrong, B. C., Can. .... J. McVie  
Clift, S.-Sgt. R., Falmouth, Mass., Capt. Greenhalgh  
Cohn, Lester, Chattanooga, Tenn. .... H. Jackson  
Cornelius, Jr., J., Bath, N. Y. .... T. Firth  
Denes, John, New York, N. Y. .... K. Koch  
Dixon, Joseph, Roseville, Calif. .... P. Cass  
Evans, Miss Jane, New York, N. Y. .... Membership  
Fajardo, Jose, Manila, P. I. .... Membership  
Farone, F., San Francisco, Calif. .... P. Cass  
Fazel, Chas., Petersburg, Va. .... Membership  
Fisher, Egan, Chicago, Ill. .... E. Berka  
Foyer, Donald, New York, N. Y. .... F. Quellmalz  
Funtanilla, F., Honolulu, T. H. .... Natl Photo CC  
Goldsmith, L., Franklin Sq., N. Y. .... Membership  
Grant, D., Franklin, Penna. .... Rev. Bielenberg  
Grierson, Samuel, Brooklyn, N. Y. .... F. Quellmalz  
Hardin, Donald, Westport, Conn. .... Membership  
Harding, Robert, Sprague, Wash. .... A. Kendrick  
Harrison, Thomas, Toronto, Can. .... O. Smith  
Heman, Arthur, Clayton, Mo. .... W. Chase  
Hodge, Richard, Owega, N. Y. .... B. Little  
Hollnough, G., Port Hope, Can. .... R. Koch

### New Members

Hudgins, Mrs. Martha, Ormond, Fla. .... S. Thomas  
Hunt, Chas., Bronville, N. Y. .... Membership  
Hunter, John, Crescent Lake, Ore. .... B. Kolarik  
Javurek, Wm., Cicero, Ill. .... A. Gross  
Kadow, Eunice, Chicago, Ill. .... R. Koch  
Karlsen, G., Vasteras, Sweden, .... B. Little  
Kinch, Harold, Endicott, N. Y. .... Natl Photo CC  
Kunikigo, T., Honolulu, T. H. .... Natl Photo CC  
Landgren, Carl, Schuyler, Neb. .... F. Quellmalz  
Laquerre, G., Arthalaska, Can. .... Membership  
Lerner, B., Carpinteria, Calif. .... M. Deaderick  
Lesnie, John, Auckland, New Zealand, .... H. Larsen  
Lottman, Miss Elita, Mexico City, .... F. Quellmalz  
McMahon, James, Chicago, Ill. .... C. Fredrick  
Miller, Howard, Chicago, Ill. .... A. Herpe  
Morsman, Wm., Falls City, Neb. .... P. Whitwell  
Mumby, Alvin, Rochester, N. Y. .... Membership  
Ollershaw, Dr. R., Manchester, Eng. .... P. Hansell  
Parsons, Ezra, Windsor, Can. .... R. Koch  
Paulsen, W., West Orange, N. J. .... Membership  
Piletz, L., Milwaukee, Wis. .... R. Laurer  
Potts, W., Toronto, Canada, .... S. Vogan  
Rawlins, J., Port Colborne, Can. .... S. Vogan  
Reed, Mrs. Elsie, El Cajon, Calif. .... P. Cass  
Reisman, Dr. Jennie, Peekskill, N. Y. .... Membership  
Rickard, G., Barker's Point, Can. .... R. Koch  
Seth, A., Broad Channel, L. I., N. Y. .... P. Cass  
Small, Anlen, Detroit, Mich. .... J. Armstrong  
Smethurst, Arthur, S. Orange, N. J. .... R. Bohlen  
Smith, Clyde, Dallas, Texas, .... Membership  
Spatz, Dale, Charleston, W. Va. .... S. Sobel  
Stroup, Harry, Riverdale, Md. .... Membership  
Taketa, Masaru, Honolulu, T. H. .... G. Lam  
Touhy, Howard, Honolulu, T. H. .... B. Wa  
Udelson, Milton, Chicago, Ill. .... Membership  
Uchura, Masaru, Honolulu, T. H. .... Membership  
Weister, James, Lookout Mtn. Tenn. .... H. Jackson  
Wiesel, Clint, St. John, Can. .... F. Quellmalz  
Wilde, Mrs. A., Milwaukee, Wis. .... T. Laatsch  
Williams, Lt. Col. H., Fort Hood, Texas, F. Yates  
Willoner, A., Landover Hills, Md. .... O. Atkins  
Wilson, L., Ruanke Rapids, N. Car. .... W. Ramsey  
Woods, David, Toronto, Canada, .... S. Vogan  
Wussor, Dr. G., Milwaukee, Wis. .... R. Mies  
Yadav, M. D., Nagpur, India, .... Dr. G. Thomas  
Yuen, Frank, Honolulu, T. H. .... Natl Photo CC

### Nominators

## Camera Clubs

Alpena CC, Alpena, Mich. .... Membership  
Aruba CC, San Nicolas, N. W. I. .... R. Koch  
Birmingham CC, Birmingham, Ala. .... P. Kelly  
Caltech CC, New York, N. Y. .... P. Atkinson  
Cedar Rapids YMCA CC, Iowa, .... Membership  
Chattanooga CC, Chattanooga, Tenn. .... H. Jackson  
Hopkinsville CC, Hopkinsville, Ky. .... R. Koch  
Maryville CC, Maryville, Tenn. .... Membership  
Newark CC, Newark, Ohio, .... Membership  
Orange Co. CC, Santa Ana, Calif. .... H. Girtton  
Santa Fe CC, Santa Fe, N. Mex. .... H. Kyllingstad  
Sheboygan CC, Kohler, Wis. .... Membership  
Te Kuiti CC, Te Kuiti, New Zealand, .... H. Larsen  
Tel. CC of Phila, Drexel Hill, Pa. .... Membership  
Vardie CC, Seattle, Wash. .... J. Marshall

## NEW MEMBERS SEPTEMBER 1950

### New Members

Archilas, Evagelos, Athens, Greece, A. Potamianos  
Agnew, Louise, Chicago, Ill. .... B. Kolarik  
Agrawala, K., Durg, M. P., India, .... K. Banerji  
Anderau, Dr. W., Basel, Switzerland, F. Quellmalz  
Anderson, C. F., Richmond, Va. .... Richmond CC  
Anderson, Major D., Chula Vista, Calif. .... B. Dobro  
Angrist, Harold, Bronx, N. Y. .... H. Foote  
Austin, Wallis, Oak Park, Ill. .... B. Kolarik  
Bachman, L., Dinamita, Dgo. Mexico, A. Gellake  
Baldwin, John, Yeazon, Penna. .... R. Koch  
Baxter, Lloyd, Toronto, Canada, .... S. Vogan  
Beard, Rohmer, Shreveport, La. .... R. Koch  
Bell, Reg. Waith, New Zealand, .... H. Larsen  
Benjamin, Dr. J., Manchester, England, R. Koch  
Berber, R., c/o PM San Francisco, Cal., J. Menzel  
Binkley, W. J., Salina, Kansas, .... Membership  
Birks, Gerald, Montreal, Canada, .... R. Canon  
Boss, Dr. Ben, Hickory, N. Car. .... H. Roush  
Boyle, Wm., Sumter, S. C. .... H. Walburn  
Brainerd, W. F., Springfield, Mass., W. Franklin  
Brown, Robert, Rochester, N. Y. .... Membership  
Bush, Mr. & Mrs. J., Okla. City, Okla., G. Fielbin  
Cambata, Ravi, Bombay, India, .... K. Banerji  
Chase, Warren, Valley Stream, N. Y. .... Membership  
Chase, Alfred, Alhambra, Calif. .... R. Gray  
Chase, Ransel, Sioux Falls, S. D. .... F. Lutz  
Chertok, Sidney, Pittsburg, Mass. .... F. Carlson  
Chun, Kay, Hongkong, .... Dr. E. R.  
Clark, Wilton, Montreal, Canada, .... G. Fearley



## New Members

Cutter, Elizabeth, Chattanooga, Tenn. H. Jackson  
Cowles, Harold, Chicago, Ill. M. Daney  
Croft, John, Minneapolis, Minn. L. Hanson  
Croom, Neil, New Paltz, N. Y. Membership  
Cuesta, Karl, Tampa, Fla. C. Kintworth  
Dang, Howard, Honolulu, T. H. G. Lum  
Deperre, Rev. C., Ritzville, Wash. A. Kendrick  
Dev, S. Sanjiva, Gunter Dr., India. Dr. G. Thomas  
Dewese, Ed., Longview, Wash. R. Koch  
Dhawan, C. P., Jamshedpur, India. Dr. G. Thomas  
Dixon, James, Homestead, Pa. A. Young  
Dugal, J. S., Pulgum, M. P., India. K. Banerji  
English, Harold, Chicago, Ill. Membership  
Fero, Richard, Chicago, Ill. Membership  
French, Raymond, Bloomington, Ill. F. Fuller  
Georgien, J., Shawano, Wis. Dr. M. Kuba  
Golden, Ray, Jr., Baltimore, Md. F. Cam  
Givens, Paul, Topeka, Kansas. D. Rump  
Gore, Challis, Orinda, Calif. K. Arntzen  
Graff, Arnold, Cape Town, S. Africa. R. Koch  
Gracie, A. E., Lorain, Ohio. Membership  
Grauer, Joshua, New York, N. Y. Membership  
Gregory, H., Ciudad Juarez, Mexico. A. DeMoya  
Grub, Robert, Nanaimo, B. C., Canada. S. Dakin  
Hai, Low Peng, Singapore. Dr. E. To  
Hall, M. L., Kowloon City, Hongkong. Dr. E. To  
Hammond, Wm., Pasadena, Calif. W. N. Bucklin  
Harley, Joseph, Summit, N. J. F. Quellmalz  
Hartig, Karl, Kansas City, Mo. Membership  
Havenor, Harold, Ogden, Utah. B. Dobro  
Herbert, P., Auckland, New Zealand. J. McVie  
Hessing, Mrs. J., St. Louis, Mo. H. Larsen  
Hilton, Joseph, El Paso, Texas. S. Chambers  
Henderson, Miss J., Creston, Canada. C. Perry  
Hock, Quan, Djakarta, Indonesia. Membership  
Hose, Robert, Santa Barbara, Calif. B. Dobro  
Hubbard, Elmer, Flagstaff, Ariz. M. Deaderick  
Jimenez, J. L., San Jose, C. R. Dr. E. DeVarona  
Joe, Eric, Victoria, Canada. J. McVie  
Kell, Ted, Salem, Ill. P. Cass  
Kelton, C. W., Dallas, Texas. Membership  
Knap, W., North Rose, N. Y. P. Koehler  
Kohary, Dr. K., Palampur, India. Dr. G. Thomas  
Kuhagen, Robert, Chicago, Ill. F. Quellmalz  
Lanouette, L., Quebec, Canada. M. Benoit  
Latimore, D., Chattanooga, Tenn. H. Jackson  
Lau, George, Hongkong. Dr. E. To  
Lawrence, Daniel, Rochester, N. Y. R. Edgerly  
Lawson, John, Toronto, Canada. Membership  
LeBlanc, R. W., Hartford, Conn. P. Cass  
Leche, M., Chavigny, France. Membership  
Lehman, Louis, Trenton, N. J. R. Koch  
Lehman, Saul, New York, N. Y. H. Foote  
Leifste, A., El Paso, Texas. C. Perry  
Lindholm, Jr., G. D., Chicago, Ill. J. Riddick  
Lo, Wm. W. T., Hongkong. Dr. E. To  
Lum, Calvin, Honolulu, Hawaii. Dr. E. To  
Lund, Wm., Boston, U. S. G. Lum  
Mainieri, R., San Jose, C. R. Dr. E. DeVarona  
McCamy, Miss L., Chattanooga, Tenn. A. Slagle  
McDade, Neil, Chattanooga, Tenn. L. Cohn  
Mehta, Miss D., Nagpur, India. K. Banerji  
Millard, John, Watertown, N. Y. B. Acosta  
Millington, C., Santa Barbara, Calif. B. Dobro  
Minter, Edwin, Chicago, Ill. P. Cass  
Miranda, R., Pinar, Mexico. P. Cass  
Molita, H., Hinaichat, India. K. Banerji  
Monetti, N., Los Angeles, Calif. Membership  
Montemayor, R., Manila, P. I. Membership  
Morgan, Mary, Lincoln, Nebraska. S. Soli  
Muller, R., New York, N. Y. F. Quellmalz  
Nash, Evan, Hanford, Calif. H. Johnson  
Nimalowski, Cpl. C., Fall B, Mass. Capt. Greenhalgh  
Nizamshah, K., Nagpur, India. K. Banerji  
Oakberg, Eugene, Ames, Iowa. M. Milles  
O'Connor, C. T., Springfield, Mass. R. Koch  
Ogg, Ernest, Richmond, Mo. R. Koch  
Orton, Emory, Pawhuska, Okla. Membership  
Palmer, Iva, Evanston, Ill. P. Cass  
Perry, G. W., Wellington, New Zealand. H. Larsen  
Perschon, E., Young America, Minn. L. Hanson  
Pile, Wm., Springfield, Ill. F. Sharpe  
Phillips, T., Santa Barbara, Calif. C. Jonetti  
Pittman, L., Denver, Colo. Membership  
Pong, John, Hongkong. Dr. E. To  
Premo, C., Potsdam, N. Y. B. Acosta  
Price, W., c/o PM, San Francisco. J. Mengel  
Pritchard, David, Chicago, Ill. F. Carlson  
Quiggle, Milton, Chicago, Ill. L. Hanson  
Rackley, Newton, Houston, Texas. Membership  
Redd, James, Raleigh, N. C. Membership  
Rogers, Rev. W., Chalfont, Pa. R. Koch  
Rosen, Wm., Detroit, Mich. A. Gingrich  
Ryerson, V., Port Dover, Canada. H. Waddle  
Sage, R., San Marino, Calif. B. Dobro  
Samuels, Harvey, Rochester, N. Y. P. Koehler  
Samuels, Ralph, New York, N. Y. F. Quellmalz  
Sauders, Leigh, Baltimore, Md. W. Schepfeng

## Nominators

## New Members

Sarje, L., Nagpur, India. K. Banerji  
Sayeed, Akhtar, Warsa, India. K. Banerji  
Senhenn, L., Ealing, England. F. Quellmalz  
Serdens, T., Detroit, Mich. C. Peterson  
Severance, C., Washington, D. C. P. Cass  
Sharon, Robert, Pittsburgh, Pa. J. Leathen  
Shavel, H., San Francisco, Calif. J. Mengel  
Simmons, G., Spokane, Wash. P. Cass  
Skladzien, J., Detroit, Mich. J. Armstrong  
Small, M., Cleveland, Ohio. J. Langlotz  
Smalley, E., Newton, Kansas. Dr. E. Morgan  
Smith, L., Los Angeles, Calif. E. Christhill  
Stanislauski, J., Perth Amboy, N. J. Membership  
Steffen, Dr. W., Manhasset, N. Y. Membership  
Stephenson, C., Santa Barbara, Calif. B. Dobro  
Stein, Dr. J., New York, N. Y. M. Polk  
Stock, Prof. F., Hongkong. Dr. E. To  
Stocker, Hiram, Edinburg, Ill. E. Robbins  
Stolz, Jack, Charlotte, N. C. H. Roush  
Sullivan, Harry, Buffalo, N. Y. F. Quellmalz  
Talat, A., Dist. Chhindwara, India. K. Banerji  
Taylor, Dr. C., Scranton, Pa. Membership  
Terts, C., Santa Monica, Calif. Membership  
Thomas, Rose, Akron, Ohio. Mrs. S. Thomas  
Thompson, T., Cheltenham, England. S. Mack  
Thye, Quig, Ipoh, Perak. J. A. Bines  
Trivedi, S., Chhindwara, India. K. Banerji  
Varnes, A., Ritzville, Wash. A. Kendrick  
Vathana, P., Bangkok, Thailand. Membership  
Vallaba, C., Santiago, Chile. R. Hirsch  
Wal, K. J., Hongkong. Dr. E. To  
Waldorf, F., Santa Barbara, Calif. B. Dobro  
Walker, E., San Mateo, Calif. Mrs. F. Hoke  
Watkins, Robert, Gallup, N. M. R. Koch  
Watt, Hugh, Chicago, Ill. L. Reed  
Weber, John, Chicago, Ill. R. Weber  
Weisleder, W., Saranac Lake, N. Y. B. Acosta  
Wilder, Arthur, Sumter, S. C. H. Walburn  
Wilson, Myrtle, Pittsburgh, Pa. A. Daniels  
Wisbed, Ed., Washington, D. C. Membership  
Woodell, B., Newport News, Va. T. P. Holt  
Wright, K., Hempstead, N. Y. Membership  
Wright, N., West Runnyme, N. H. A. Potamianos  
Youtkus, Cpl. J., Denver, Colo. R. Koch  
Youtz, R., Santa Maria, Calif. B. Dobro

## Camera Clubs

F-S Guild, Milwaukee, Wis. Membership  
Fortuna Color Slide C., Fortuna, Cal. H. Johnson  
Gig Harbor CC, Gig Harbor, Wash. J. Marshall  
Gisborne CC, Gisborne, N. Z. H. Larsen  
Greater Taunton CC, Taunton, Mass. Membership  
Gulf Coast Photog. Guild, Houston, Tex. S. Davis  
Hawes CC, Eltham, New Zealand. H. Larsen  
Mission CC, San Antonio, Texas. C. S. Sandoval  
Montrose CC, H'way Highlands, Cal. Membership  
Pocomo CC, Stroudsburg, Pa. J. Weiss  
Ray CC, Ray, Arizona. B. Cole  
Tachi Travelers, c/o PM, San Francisco. Membership  
Temple CC, Temple, Texas. Membership  
Xenia CC, Xenia, Ohio. C. Kyle  
Wanganui CC, Wanganui, N. Zealand. H. Larsen

Statement of the ownership, management, and circulation required by the Act of Congress of August 24, 1912, as amended by the Acts of March 3, 1933, and July 2, 1946 (Title 39, United States Code, Section 233) of PSA JOURNAL published monthly at Albany, N.Y., for September, 1950.

1. The names and addresses of the publisher, editor, managing editor, and business managers are: Publisher, Photographic Society of America, Inc., 2005 Walnut St., Philadelphia 3, Pa.; Editor, Fred Quellmalz, Jr., Kutztown, Penna.; Managing Editor, None; Business manager, Fred Quellmalz, Jr., Kutztown, Penna.

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4. Paragraphs 2 and 3 include, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting; also the statements in the two paragraphs show the affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner.

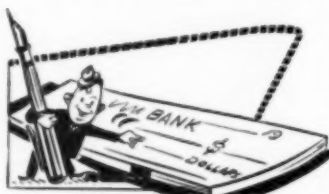
5. The average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the 12 months preceding the date shown above was: (This information is required from daily, weekly, semi-weekly, and tri-weekly newspapers only.)

FRED QUELLMALZ, JR.  
(Signature of editor)

Sworn to and subscribed before me this 28 day of September, 1950.

EUNICE M. KASPROVITZ  
Notary Public in the State of N.Y.  
Residing in Richmond County  
Richmond County Clerk's  
No. 43-716930  
Certificate Filed in N. Y. Co.  
N. Y. Co. Reg. Office No.  
(My commission expires March 30,  
1952)

## WHY BE A CUNCTATOR?



As a photographer, you know what a difference a fraction of a second can make. And as a PSA member, you can guess what a whale of a difference paying your dues promptly can make.

Indeed, why be a cunctator, which is a 75-cent word for procrastinator, which is a 50-cent edition of an ignoble word for the-guy-who's-

going-to-pay-his-PSA-dues-tomorrow-when-he-can-just-as-well-pay-them-today!

Why indeed? Your Society is trying to be helpful. When your dues are owing it sends you a No. 1 notice. Then a No. 2. Then a No. 3. And finally a letter.

What more can it do?

Your fellow members and the PSA officers hope that you'll attend promptly to this matter of PSA dues. We hate to remove your name from the roster; stop your subscription to PSA JOURNAL; report you ineligible for PSA privileges, Honors, offices; and lose our pleasant association.

None of these dire events can or will happen IF you'll just heed that No. 1 dues notice—immediately! Don't be a cunctator!!

# NEW! The Superb *KALART II* CAMERA



The famous "Camera of Tomorrow" with new built-in Remote Control — sensational new combination Range and Direct Vision View Finder in addition to Luminous View Finder — amazing "Electric Brain" — and other exclusive features.

**A**t rare intervals a product is so vastly improved that it creates an entirely new standard of quality. There are many reasons why the Kalart II camera represents such an achievement, but three are especially noteworthy.

**FIRST** — it is the most complete camera ever created. While at least six other cameras are higher priced, none gives you so much value for your money. Built into the Kalart II and included in its price are over a dozen features which, with other cameras, are not available at all or must be purchased as "extras."

**SECOND** — the Kalart II is the most versatile camera you can own. You can take flash pictures in rapid-fire succession — photograph small objects larger than actual size — take pictures in black and white one minute, in full color the next. It is the only "press size" camera with built-in Range Finder and View Finder that quickly can be adjusted for use with auxiliary wide angle lens.

**THIRD** — the Kalart II is the simplest of all fine cameras to operate. For instance, if you forget certain steps that could result in blank negatives, missed pictures or wasted flash lamps, the built-in "Electric Brain" reminds you. Again — thanks to the exclusive Electric Shutter Release — you do not have to remember to trip the shutter one way for flash pictures and another way for daylight pictures.

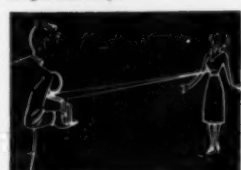
Ask your photo dealer to show you the superb Kalart II Camera. If fine pictures are your business or your hobby, you owe it to yourself to own the new Kalart II.



**New Built-in Remote Control Shutter Release** permits tripping shutter at almost any distance from camera. Ideal for self-portraits — candida — wild life photography, etc. Can be used for daylight or Speed Flash pictures.



The amazing "Electric Brain" guards against wasted film and missed pictures. It literally "thinks" for you. Keeps shutter from tripping unless film is in picture-taking position. Also, prevents premature firing of flash lamps.



Takes pictures even in total darkness. Built-in Speed Flash assures ample light. Built-in Focuspot indicates "in focus" when twin beams of light merge on subject. Beams also show center of picture. Camera can be aimed like flashlight.

**SPECIFICATIONS** — Picture size:  $3\frac{1}{4} \times 4\frac{1}{4}$  standard sheet film or film pack. Built-in exclusive Luminous View Finder plus combination Range and Direct Vision View Finder. Built-in Speed Flash equipment and Focuspot. Dual Focusing Knobs. Automatic Track Lock. Electric Shutter Release. Ground glass with hood and magnifier. Die-cast aluminum body. With Wollensak  $f/4.5$  127 mm. coated Raptar lens in Rapax "X" shutter with 9 speeds to 1/400 — one flash reflector and batteries, \$295.00.



Press photographers and others who specialize in action photography find the Kalart's Luminous View Finder a revolutionary improvement. No tireome squinting. You keep both eyes open — observe subject in full life size.



Explorers and travelers welcome the Kalart's light weight and compact design. Complete with built-in Range Finder, Focuspot, View Finder and Speed Flash, it weighs under 5 lbs. — measures less than  $7 \times 7 \times 3$  inches.



Scientists find the Kalart Camera ideal for photographing small objects on enlarged scale. Triple extension bellows permit  $1\frac{1}{2} \times$  enlargement with standard 127 mm. lens — even greater enlargement with wide angle lens.



Wide angle or telephoto lenses are easy to use with the Kalart Camera. Lifting one lever permits removal of lens board. Auxiliary lenses include 90 mm. wide angle — 8" or 10" telephoto in Rapax standard or "X" shutters.

## FREE! ILLUSTRATED BROCHURE ON THE NEW KALART II CAMERA

Contains complete information on new Kalart II and accessories—Coilflash, for off-camera flash shots—Multiflash, which permits synchronizing up to 4 flash lamps with the Kalart Camera at any shutter speed—auxiliary wide angle and telephoto lenses. Mail coupon today.

The Kalart Company, Inc.  
Dept. PJ-11, Plainville, Conn.

Please send illustrated brochure on Kalart II Camera.

Name   
Street   
City  State   
Name of dealer   
Make of camera now owned



## **KODAK SUPER PANCHRO-PRESS FILM, TYPE B**

### *For Properly Balanced, Easy-Printing Negatives*

With a sensitivity to color that approximates that of the eye, and a contrast range that keeps highlight and shadow in proper relation, Type B Pan is a high-speed film that gives you fully exposed, properly balanced, easy-printing negatives.

Type B Pan works equally well with tungsten or fluorescent lighting and is particularly suitable for close-up photoflash or Kodatron Speedlamp pictures.

*Ask your Kodak dealer for Kodak Super Panchro-Press Film, Type B.*

**EASTMAN KODAK COMPANY, Rochester 4, N. Y.**

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TRADE-MARK